

The Year's Work in English Studies

VOLUME XXXII

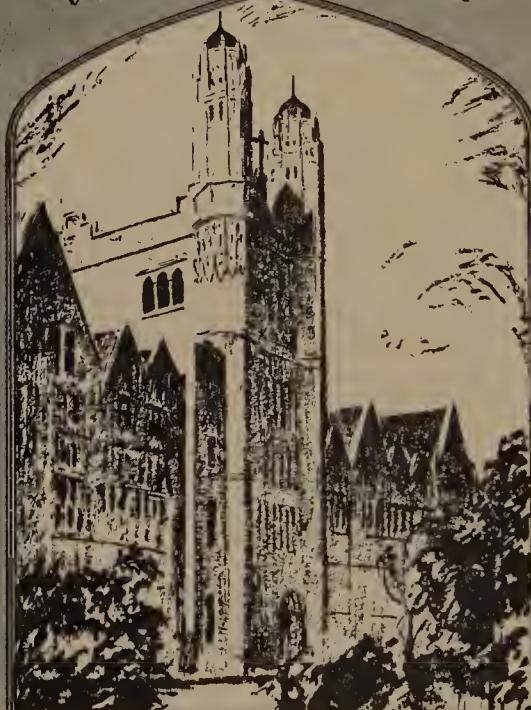
1951

Edited by
FREDERICK S. BOAS
and
BEATRICE WHITE

Published for
THE ENGLISH ASSOCIATION
by
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PREFACE

With the lamented death of Dorothy Everett, Reader in English Language, University of Oxford, on 22 June 1953, the English Association and, in particular, *The Year's Work in English Studies* have suffered a severe loss. Miss Everett was a member of the Association from its early years. As Fellow and Tutor of Lady Margaret Hall, Oxford, she contributed the chapter on 'Middle English' to *The Year's Work* from Volume VI to Volume XVI (1925 to 1935). In Volume XVII, to lighten an increasingly heavy burden, a division of the Middle English survey was made, Miss Everett retaining Chaucer, Gower, and Lydgate, and from Volume XVIII to the present issue confining herself to Chaucer. It is noteworthy that *The Times* in its obituary of Miss Everett mentioned her contributions to *The Year's Work*. Her union of scholarship, humanist outlook, and personal charm will be sorely missed by all who worked with her.

There has been no change this year in the list of contributors. Some 1951 U.S.A. and Continental publications received too late for notice are held over to the next volume.

F. S. B.
B. W.

ABBREVIATIONS

B.J.R.L.	= Bulletin of the John Rylands Society.
B.M.Q.	= British Museum Quarterly.
C.H.E.L.	= Cambridge History of English Literature.
C.U.P.	= Cambridge University Press.
D.U.J.	= Durham University Journal.
E.E.T.S.	= Early English Text Society.
E. and G. Stud.	= English and Germanic Studies.
E.L.H.	= A Journal of English Literary History (U.S.A.).
Eng. Stud.	= English Studies (Gröningen).
Étud. ang.	= Études anglaises.
H.L.Q.	= Huntington Library Quarterly.
J.E.G.P.	= Journal of English and Germanic Philology.
J.W.C.I.	= Journal of the Warburg and Courtauld Institutes.
Lang.	= Language (U.S.A.).
Med. <i>Æ</i> v.	= Medium <i>Æ</i> vum.
M.L.N.	= Modern Language Notes.
M.L.Q.	= Modern Language Quarterly (U.S.A.).
M.L.R.	= Modern Language Review.
Mod. Phil.	= Modern Philology.
N. and Q.	= Notes and Queries.
O.U.P.	= Oxford University Press.
Phil.	= Philologus.
P.M.L.A.	= Publications of the Modern Language Association of America.
P.Q.	= Philological Quarterly.
Q.Q.	= Queen's Quarterly (Kingston, Ont.).
Rev. ang.-amér.	= Revue anglo-américaine.
Rev. de Litt. Comp.	= Revue de la Littérature Comparée.
R.E.S.	= Review of English Studies.
R.S.L.	= Royal Society of Literature.
Sh. Jahr.	= Shakespeare Jahrbuch.
Sh. Q.	= Shakespeare Quarterly (U.S.A.).
Sh. S.	= Shakespeare Survey.
S. in Ph.	= Studies in Philology.
Spec.	= Speculum.
Stud. Neoph.	= <i>Studia Neophilologica</i> (Uppsala).
T.L.S.	= Times Literary Supplement.
U.T.Q.	= University of Toronto Quarterly.
Y.W.	= The Year's Work.

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I

LITERARY HISTORY AND CRITICISM: GENERAL WORKS

By GEOFFREY BULLOUGH

THE writings surveyed in this chapter are arranged in the following order of subjects: general aesthetic and critical ideas; literature and psychology; histories of particular forms; literary essays and collections; comparative studies; American literature; some interesting translations; social aspects of literature; miscellaneous works.

Writers on aesthetic theory and criticism, both in Britain and America, are much occupied with questions of form and values in art. Morris Weitz¹ discusses 'such related questions as the meaning of form and content, representation *versus* non-representation, the meaning of music and abstract art, the special importance of the medium . . . the conception of art as language, and the nature of appreciation'. After a clear analysis of the theory of formalism advocated by Clive Bell and Roger Fry, and an examination of some of their critics, he seeks to resolve the form-content antithesis by defining the work of art as 'an organic complex, presented in a sensuous medium, which complex is composed of elements, their expressive characteristics, and the relations obtaining among them'. 'To say that art is significant form is to say that it is also significant content.' The theory is elucidated in chapters on the several arts. That on poetry interprets Eliot's *Prufrock* as 'a self-contained system, with no reference to biographical, religious, philosophical or social concerns'.

Discussing the attitudes of the 'New Critics' to 'belief' in literature, he concludes: 'The true appreciator—*the well-wrought reader*—ought to treat rejected albeit tolerated themes or truth-claims as favourably as those he accepts.' Finally he revives the doctrine of Art for Art's Sake: 'One work of art is better than another if its constituents work together more effectively to form a total unity'; but 'it is impossible to have a work of art in which there are no

¹ *Philosophy of the Arts*, by Morris Weitz. Harvard Univ. Press and O.U.P. pp. xvi + 239. \$4.00. 25s.

expressive characteristics, but the specific characteristic does not determine the aesthetic merit of the work of art'. Inconclusive in its positive suggestions, the book affords valuable criticisms of current theories.

The witty, iconoclastic George Boas² is frankly a relativist who sees the differences between men and things as more important than their resemblances. Art is a controlled activity which varies with changing patterns of human behaviour. Defining value as 'the satisfaction of an interest or desire', he points out how manifold values are. 'The work of art is simply a dumb sign until it is interpreted', but interpretation differs according to the spectator's own tradition, his view of the artist's aim, and his selection of material from the work of art. 'Works of art grow and change as their spectators change.' Yet Boas shows keen historical sense when he declares that Rules, though relative, may be a liberating ritual. He examines the ambiguities of the word 'Form', and the weaknesses of formalistic criticism. Art affects life: 'We may be said to see the world through the eyes of the artist.' He shows the instability of the idea of a hierarchy of values. 'There is a certain irony in hearing the claim that great art is universal accompanied by the belief that only the *élite* appreciate it.' Boas concludes a provocative discussion by urging the critic to 'confine himself to exploration, interpretation, analysis, and give up praising and blaming, legislation, evaluation'.

Writing for novices H. Caudwell³ attempts 'some explanation of the great artistic problems' in broadly humane terms. 'Truth is a quality of what every artist is trying to say, and the expression of it constitutes his craft, his technique.' The author illustrates freely the artist's sensitiveness, intellect, concentration, and the influence on him of his early environment. The kind of experience productive of art is described, and the artist is declared to be a good influence on society, either directly or indirectly. Caudwell's wealth of instances from poetry and painting makes his book a useful introduction. One of the twelve excellent illustrations, Blake's 'Satan

² *Wingless Pegasus*, by George Boas. Johns Hopkins Univ. Press and O.U.P. pp. xi + 244. 1950. 28s.

³ *The Creative Impulse in Writing and Painting*, by H. Caudwell. Macmillan. pp. x + 162. 8s. 6d.

arousing the Rebel Angels', may, it is suggested, have influenced Keats's description of the Titans in *Hyperion*, Bk. II.

Augustus Ralli⁴ also regards philosophical niceties as less important than the sense of art's high mission. His three related essays exemplify with suggestive detail the postulate 'It is the function of art so to use the beauty of earth as to make it a symbol of heaven'. Imaginative truth, he writes, 'need not be moral truth', but 'the emotion that inspires poetry must be intellectualized', and the great poet reveals the universal law of love. After showing the sadness and doubt surrounding much poetry in the past two centuries, Ralli examines the sense of eternal values in many great poets. 'Shakespeare's philosophy may be summed up as social-divine, because at the heart of the plays we find the joy, hope, comfort, the immortality on earth, that human beings afford each other.' 'Like Virgil, Milton did not attain to the steady vision of an earthly-heavenly kingdom. . . . The last word therefore, despite his greatness, is "frustration".' Wordsworth's deepest emotion was awe, and 'it was the passage of awe into fear that defeated him in later life'.

Severer students who wish to know the best that has been known and thought during the past twenty-five years about the theory of literature should read the systematic survey by Max Wehrli of Zürich,⁵ which provides a systematic *catalogue raisonné* of recent scholarship, commenting on works on aesthetics, the place of poetry, the art-process, style, the Kinds, rhythm, imagery, the nature of literary criticism and literary history, comparative literature, &c. Most of the books described are in German, but England and America are fairly well represented.

The centenary of the University of Wisconsin was celebrated by the publication of a symposium on *The Humanities*,⁶ including papers on literary criticism. One by Cleanth Brooks argues for a combination of historical scholarship and aesthetic interpretation — incidentally correcting an historical error for which the present

⁴ *Poetry and Faith*, by Augustus Ralli. The Bodley Head. pp. 160. 12s. 6d.

⁵ *Allgemeine Literaturwissenschaft*, by Max Wehrli. Francke, Berne. pp. 168. Sw.Fr. 9.40.

⁶ *The Humanities: An Appraisal*, ed. by Julian Harris. Univ. of Wisconsin. pp. xx + 168. \$2.75.

writer was partly responsible. H. Mumford Jones attacks the pedantry of the technical critic: 'in proportion as his expert knowledge increases, his general range diminishes.' Later he defines the function of the dramatic historian as being 'to reconstruct the matrix in which the performance was originally embedded', and 'to account for the *continuing* importance of the work into our day'. E. Vivas declares that criticism must 'elucidate the values of literature in order to improve the processes of its assimilation'. The 'New' criticism should cope with 'the degradation of culture which has proceeded side by side with the increase of literacy', and also confront the attacks of scientists on literature as a merely hedonistic occupation. Philo M. Buck attacks modern English novels and academic critics for widening the gulf between high-brows and the masses. The universities also fail: students 'are looking for "a way"—and we offer them specialized scholarship'.

Several books have appeared concerned with the psychological aspects of literature. Combining science with metaphysics, Jean-Paul Sartre's *The Psychology of Imagination*⁷ (published 1950) describes 'the great function of consciousness to create a world of unrealities, or "imagination", and its noetic correlative, the imaginary'. After examining theories about waking and hypnagogic images he concludes that 'in the image-consciousness we apprehend an *object* as an "analogue" of another object'. The implications for literature are interesting. 'The novelist, the poet and the dramatist construct an unreal object by means of verbal analogues.' If this seems like quibbling about the meaning of 'reality', it at least destroys some faulty notions of imitation. 'Aesthetic contemplation is an induced dream, and the passing into the real' (e.g. after the performance of a symphony is over) 'is an actual waking up.' Sartre concludes that 'the real is never beautiful. Beauty is a value applicable only to the imaginary. . . . That is why it is stupid to confuse the moral with the aesthetic.'

F. L. Lucas in a series of witty, anecdotal lectures⁸ argues that criticism can learn from psychological theory, and applies to literature his study of Freud and Stekel. Gaiety and common sense

⁷ *The Psychology of Imagination*, by J.-P. Sartre. Rider. 1950. pp. 222. 15s.

⁸ *Literature and Psychology*, by F. L. Lucas. Cassell. pp. 340. 15s.

mark his onslaught on those who examine Shakespeare's inconsistencies too closely, 'with subtle interpretations cooked up in midnight oil'. Modern psychology shows how much Shakespeare knew of human nature. Hamlet is an 'obsessional neurotic', the 'victim of a too close mother-love'. *Lear*, 'a less profound and penetrating drama', is a play of family relations which can be paralleled in pathological case-histories. Lear loves Cordelia with consuming jealousy. Edmund hates his father because he is illegitimate. In *Othello* Iago may suffer from a 'Judas-complex'. Lucas goes on to show how true to human nature as explained by psychoanalysts are many myths and legends. A provocative study of Romanticism in Blake, Shelley, Poe, and Surrealism leads to an analysis of wit. Other themes are, methods of composition, the relativity of taste, the agonies and shames of Art for Art's Sake, the vagaries of Art with a Purpose.

In a less lively treatise on Humour⁹ D. H. Monro of Otago sets out 'the facts about humour for which any theory must account', examines some previous theories, and proposes one of his own. Laughter has never been satisfactorily explained; scientists cannot even account for the laughter produced by tickling. Monro classifies humour under ten heads, then examines four kinds of humour-theory: 'the moral or degradation theory' (found in Hobbes, Leacock, Bergson, MacDougall); 'the intellectual or incongruity theory' (in Kant, Schopenhauer, Spencer, and Eastman); 'the release from restraint theory' (in Kline, Freud, and Gregory); and 'the ambivalence theory' (in Greig and Menon). He finds a synthesis in 'inappropriateness', combined with a desire for freshness and novelty—though often 'the linking of disparates, with due attention to the element of contrast, is in itself a good formula for humour'. This variant of the 'incongruity' theory is illustrated with many stories, some of them old favourites of the investigators, who have occasionally, says Monro, missed their point.

Maud Bodkin's new book¹⁰ continues the method of her *Archetypal Patterns in Poetry* (1934), suggesting that the common 'racial'

⁹ *Argument of Laughter*, by D. H. Monro. Melbourne Univ. Press and C.U.P. pp. 264. 21s.

¹⁰ *Studies in Type Images in Poetry, Religion and Philosophy*, by Maud Bodkin. O.U.P. pp. xii + 184. 12s. 6d.

images found in poetry are present too in religious and philosophical writings. If her aim here is more specifically religious, her material is still largely literary. She finds Cornford's two kinds of imagery of the Divine—the Dionysian and the Olympian—in the New and Old Testaments respectively, and in much other literature. Her essay on 'The Image of the Great Birth' starts from Yeats's poem *The Second Coming*, which is considered in relation to contrasted images of divine and monstrous birth found through world literature. Yeats's *Sailing to Byzantium* suggests another essay contrasting the images of kingly and priestly wisdom found, for instance, in Eliot's *Murder in the Cathedral* and C. Williams's *Taliessin through Logres*. The profoundly personal book ends by illustrating how the artist may influence society by 'making distinct and vivid for the responsive reader type-images already in his mind'.

A new edition of Sir Herbert Read's critical essays¹¹ (1st ed., 1938, cf. *Y.W.* xix. 7) may fitly be mentioned at this point. He practises a psychological type of criticism, 'because I have realized that psychology, more particularly the method of psychoanalysis, can offer explanations of many problems connected with the personality of the poet, the technique of poetry, and the appreciation of the poem'. Knowing the limitations of the method, he is usually judicious in its application. His book mirrors the artistic preoccupations of the past thirty years, and we can see more clearly than when it first came out how important an influence Read has been on culture in our time.

The year produced some useful histories of literary kinds. Of three on the novel perhaps A. Kettle's is the most original.¹² Kettle insists, with Henry James, that 'a novel is a living thing, all one and continuous, like any other organism'. He distinguishes between the novel as a pattern and as a 'conveyer of life', between the 'moral fable' springing from an idea and the 'non-allegorical line in fiction' issuing immediately from the life around it. Limiting the term 'novel' to 'realistic prose-fiction, complete in itself and of a certain magnitude', he shows the eighteenth-century novelists working

¹¹ *Collected Essays in Literary Criticism*, by Herbert Read. 2nd ed. Faber. pp. 381. 18s.

¹² *An Introduction to the English Novel*, vol. i, by Arnold Kettle. Hutchinson's Univ. Library. pp. 200. 8s. 6d.

mainly in the moral fable or the picaresque manner, the best of them bringing the two ways together. Particular examples are suggestively analysed, six being chosen from the nineteenth century, the last being *Middlemarch*. Another volume will follow. The author has a somewhat narrow 'dialectical' view of society, but he has written a stimulating book.

Miss S. D. Neill presents a history of the novel on orthodox lines,¹³ combining biography, social background, and literary influences with pleasant interpretation of typical fiction since *Euphues*. The various strains which came together in the eighteenth century are lucidly distinguished, and the 'broad highway' of the novel is traced until it forks in the nineteenth century into the many new roads of our own age, which are also explored. A great deal of ground is covered smoothly in this agreeable introduction.

Richard Church gives proportionately less space to contemporary writers.¹⁴ Himself a poet, he asserts the kinship of the novel with the poem (Chaucer was a great novelist). Its story is of the growth of 'a sturdy plant whose tap-root plunges deep through the centuries'; this botanical image is pursued through many ramifications and flowers in many felicitous phrases.

A Swiss history of the English theatre by Rudolf Stamm¹⁵ insists on the inseparability of the drama from the stage for which it was written and from the cultural conditions of its day. He traces the familiar story of the rise and vicissitudes of our drama from the beginnings till today, with special heed to audience, playhouse, and actors. Stamm makes good use of the best modern English and American authorities; but this large, scholarly work is far more than a compilation, it is a total assessment of all the evidence, and, with its fifty illustrations and wealth of citation, it is one of the best one-volume histories of the theatre ever printed.

From Germany comes Ludwig Borinski's study¹⁶ of the English

¹³ *A Short History of the English Novel*, by S. D. Neill. Jarrolds. pp. 340. 12s. 6d.

¹⁴ *The Growth of the English Novel*, by Richard Church. (Home Study Books.) Methuen. pp. ix + 220. 5s.

¹⁵ *Geschichte des Englischen Theaters*, by Rudolf Stamm. Francke, Berne. pp. 483. Sw.Fr. 28.80.

¹⁶ *Englischer Geist in der Geschichte seiner Prosa*, by Ludwig Borinski. Herder: Freiburg. pp. 254. D.M. 6.80.

spirit as reflected in prose, a compressed history of style as affected by changes in the cultural environment. The outlines are inevitably clearer than life, but the account of the rise and effects of classicism is excellent. The author is less at ease in the present century, where he accepts the criticisms of satirists too readily, tending to overlook evidence of stability, vitality, and humour. But the book is interesting and individual, and connects particular features of style and syntax with the generalizations of *Geistgeschichte*.

One of the outstanding volumes of essays by a single author is that in which E. M. Forster arranges in two groups papers written since 1936.¹⁷ The first group, 'The Second Darkness', touches sadly on present dangers to freedom and tolerance. 'The conclusion suggested is that though we cannot expect to love one another, we must learn to put up with one another. Otherwise we shall all of us perish.' In the second part Forster brings to criticism the flickering beam of his love and justice. Art is 'the only material object in the universe which may possess internal harmony'. The difficulty of criticism is that the work of art 'presents itself as eternally virgin', and the critic cannot expose the heart of its mystery, though he 'exposes fraud and pretensions, and checks conceit'. There are twenty-five or so essays on particular writers and books, ranging from Skelton to Virginia Woolf (a beautiful tribute).

One of Forster's shorter papers is on *The Enchafèd Flood*, a series of lectures by W. H. Auden.¹⁸ Starting from Wordsworth's dream about a knight holding in one hand a desert-stone and in the other a seashell, Auden contrasts the symbols of desert and sea in many writers, and analyses the two hero-types, Don Quixote and Ishmael. As Forster comments, the world of symbols is 'chancy in its effects . . . and . . . we emerge illuminated or dazed'. The examination of the Romantic mind here given (with considerable attention to *Moby Dick*) is brilliant if disjointed. We have to realize, with Forster, that Auden's book 'is itself a poem'.

Graham Greene's *The Lost Childhood*¹⁹ is mainly a series of literary studies. The title-essay describes his early reading and how

¹⁷ *Two Cheers for Democracy*, by E. M. Forster. Arnold. pp. 371. 21s.

¹⁸ *The Enchafèd Flood, or The Romantic Iconography of the Sea*, by W. H. Auden. Faber. pp. 126. 10s. 6d.

¹⁹ *The Lost Childhood and other Essays*, by Grahame Greene. Eyre & Spottiswoode. pp. viii + 191. 12s. 6d.

Marjorie Bowen's *Viper of Milan* gave him his 'pattern'—'perfect evil walking the world where perfect good can never walk again'. This sets the tone of Greene's literary criticism. Five essays on Henry James stress his vision of evil as equal in force with good, his obsession with treachery, 'the Judas-complex', and the attraction for him of the Catholic Church. *Oliver Twist* shows Dickens's awareness of darkness and nightmare. With an unerring eye for the flaw in the china, the secret wound, Greene probes the weaknesses of Sterne, Stevenson, Henley, and Samuel Butler. A puritan's book, revealing the author as much as his subjects.

There have been some memorable single papers. In a Theodore Spencer Memorial Lecture at Harvard University given in 1950²⁰ T. S. Eliot discussed a theme near to his own heart. The first essential of poetic drama is that the audience should not be wholly conscious of the medium but engrossed in the action. Dramatic verse should be capable of great variations in tension and style, as in the opening scene of *Hamlet*. Eliot briefly characterizes some other poetic dramatists, then gives a frank and modest account of his own experiments in the theatre.

C. M. Bowra's Rede lecture²¹ accepts the difference between *le vers donné* and *le vers calculé*, and inquires into the nature of inspiration. 'For Tasso the key was a rich melancholy, for Wordsworth an awe akin to fear, for Dante love, for Coleridge joy, for Rilke anguish.' Bowra illustrates the presence of a dominating idea which comes 'with the majesty and authority of vision'. Coleridge's *Kubla Khan* is about 'inspiration in its ideal . . . form'. The firmly packed discourse goes on to show the mastery of technique often associated with the state of inspiration, making such poetry timeless.

G. M. Trevelyan's Presidential Address²² to the English Association is an all-too-brief discussion of two aspects of English: 'First the variety of the merit and the variety of the interest to be found in the body of English Literature, and the consequent need for catholicity of taste. . . . And secondly the desirability of historical

²⁰ *Poetry and Drama*, by T. S. Eliot. Faber. pp. 35. 7s. 6d.

²¹ *Inspiration and Poetry*, by C. M. Bowra. (The Rede Lecture, 1951.) C.U.P. pp. 37. 2s. 6d.

²² *English Literature and its Readers*, by G. M. Trevelyan. O.U.P. pp. 7. 2s.

knowledge to enhance and complete the reader's appreciation.' The talk includes a salutary *caveat* against the tendency of some arbiters and teachers of taste to blacklist certain authors. 'We want in the reading public not parties and fashions but genuine individual tastes.'

Sir Norman Birkett shows similar liberalism.²³ We read, he asserts, first to instruct ourselves, 'to bring the whole wide world to our doors', then for pleasure, to enjoy the magic of words. He pleads for the memorizing of poetry, and urges us not to read too much, without reflection, or to use reading as a substitute for living.

The Leslie Stephen Lecture by E. V. Knox²⁴ is a lively ramble through fields of satire, which he defines simply as 'scorn', implying 'the combined notions of ridicule and reproof'. He shows the variety of satiric attitudes, and closes with an urbane dialogue between Democritus and Pangloss, in which much wisdom is lightly conveyed.

First among miscellaneous collections comes the *Proceedings of the British Academy, 1947*,²⁵ opening with an address by Sir H. I. Bell, asserting the need for scholarship and humane letters in a world which betrays 'a terrible coarsening and hardening of moral fibre'. The volume contains T. S. Eliot's lecture on Milton in which he qualifies his early views of the poet. Admitting that he shares Johnson's 'antipathy to Milton the man', he warns his hearers against ideological prejudices. He still agrees with Keats and M. Murry that Milton's 'magnificence led nowhere'; it 'made a great epic impossible for succeeding generations'. Now, however, the language has changed and we have escaped his spell. Eliot eulogizes Milton's sense of structure, his adroit handling of his own strength and weaknesses, and his power of language: he is 'the greatest master in our language of medium within form'. Now that the modern poetic revolution is over, poets may 'approach the study of his work without danger'.

W. L. Renwick's Warton Lecture recalls to mind *The Faerie Queene*. Spenser was a philosophical poet and his poem is marked by its 'free range between formal philosophy, story-telling, and

²³ *The Use and Abuse of Reading*, by Sir Norman Birkett. (National Book League Eighth Annual Lecture.) C.U.P. pp. 32. 2s. 6d.

²⁴ *The Mechanism of Satire*, by E. V. Knox. C.U.P. pp. 31. 1s. 6d.

²⁵ *Proceedings of the British Academy, 1947*. O.U.P. pp. x + 360. 40s.

incantation'. Renwick shows the difficulties which have hindered a true assessment of the work, which today demands 'a sharp adjustment of our faculties'. Spenser used various methods of allegory to portray abundance of life and mood; by incantation he evoked a beauty not divorced from responsibility. *The Faerie Queene* is 'the book of one man's journey through the darkness'.

In a brilliant lecture on 'Shakespeare and the Termers' G. M. Young describes the life of the Inns of Court in Shakespeare's day, and shows how calculated his drama was to appeal to the gentlemen of the Temple. Some of the plays seem to echo famous lawsuits of the time, e.g. *King Lear* and the Wildgoose case.

*English Institute Essays, 1950*²⁶ contains eight papers, including three on Blake, two on Chaucer, and one on the liturgical dramas. D. W. Robertson discusses 'Historical Criticism' and the 'kind of literary analysis which seeks to reconstruct the intellectual attitudes and the cultural ideals of a period'. Edward Hubler's 'The Sunken Aesthete' is a witty and ironic comment on modern critics, the journalist, the professor-critic in all his deviations. Hubler pleads for a return from peripheral studies, and from historical scholarship modelled on science, to the aesthetic consideration of the work of art.

The second volume of *Literature and Life*²⁷ collects nine English Association addresses. Margaret Willy has a sensitive discussion of 'Keats in his Letters'; Joyce Carey inquires 'What does Art create?'; Dorothy Margaret Stuart shows how varied has been the treatment of 'Children in English Literature'; J. G. Bullock surveys 'The Sailor in English Fiction from Chaucer to Marryat'; and W. G. Cassidy in 'The Wicked Baronet' relates this figure of melodrama to 'ideas of happiness, equality and liberty' abroad in the early nineteenth century. 'Dumas's Debt to England' is assessed by Angela Thirkell, and Patric Dickinson expounds the achievement of James Elroy Flecker. A lecture on modern poetry by Viscount Samuel is largely a protest against 'waste-land' attitudes and the current 'teasing, puzzling, highly compressed style, full of subtle hints and recondite allusions'. Another by Hermann Peschmann

²⁶ *English Institute Essays, 1950*, ed. by A. S. Downer. Columbia Univ. Press and O.U.P. 1951. pp. 236. \$3.00. 20s.

²⁷ *Literature and Life*. Second Volume. Harrap. pp. 187. 9s. 6d.

shows how varied contemporary poetry is in mood and form, with copious examples.

*English Studies Today*²⁸ shows the world's Professors of English in conference, and contains nineteen papers, too many to be listed here. They are grouped in four sections: first, General Themes, such as 'Europe and the Classical Tradition' by a guest, Gilbert Murray, 'The Nature of Literary History' by D. G. James, and papers on Character and Poetry in drama, respectively by Una Ellis-Fermor and H. Fluchère. Then Linguistic Themes, followed by Particular Literary Topics, including 'The Medieval Poet and his Public' by Ritchie Girvan, 'Romanticism and the History of Ideas' by A. S. P. Woodhouse, and 'An Approach to Wordsworth's Genius' by Helen Darbishire. Lastly, papers on 'The Teaching of English in Universities', including a discussion of 'The Teaching of English as a Foreign Language' by Bruce Pattison, and a provocative paper, 'What is "Literature" for?' by Bonamy Dobrée.

English Miscellany 2 contains some interesting essays.²⁹ A long one by James Hutton on 'Some English Poems in Praise of Music' goes deep into philosophic traditions of the Middle Ages and Renaissance which can be seen through the allusions of Shakespeare and Milton. Kenneth Muir on 'The Jealousy of Iago' corrects the idea that Iago's was a 'motiveless malignity'. He had 'a pathological jealousy of his wife' and 'a jealous love of Desdemona'. P. Rebora writes briefly on Thomas Coryat of the *Crudities*. F. T. Prince relates *Lycidas* to the tradition of Italian eclogue, showing that Sannazaro and Rota had tried somewhat similarly to blend Latinate and vernacular forms. B. Dobrée describes how Lord Chesterfield educated himself in France and things French. O. Doughty discusses the changes in Dante's reputation with the development of Romanticism in England, and his influence on some poets. M. Lloyd examines George Gissing's yearning for Italy and how he found in visits to Naples the colour and life his soul craved. Two essays on Joyce, one by J.-J. Mayoux ('L'Hérésie de

²⁸ *English Studies Today. Papers read at the International Conference of Univ. Professors of English held in Magdalen College, Oxford, August 1950*, ed. by C. L. Wrenn and G. Bullough. O.U.P. pp. viii + 201. 21s.

²⁹ *English Miscellany* 2, ed. by Mario Praz. Published for the British Council. Edizioni di 'Storia e Letteratura'. Rome. pp. viii + 285. 600 Lire.

J. J.'), the other on 'Joyce and the Eighteenth-Century Novelists' by G. Melchiori, help to make this volume a worthy successor to the first.

Gilbert Highet's copious 'outline of the chief ways in which Greek and Latin influence has moulded the literatures of western Europe and America', first published in 1949, has been reprinted with some corrections.³⁰ After an Introduction describing the preservation of classical knowledge during the Middle Ages and Renaissance, the use of the classics in the O.E. period is shown. *The Phoenix* was the first translation of any classical poem into any modern language. The reasons for the great influence of Boethius are well stated, and useful chapters on medieval French and Italian literature precede the treatment of Chaucer, 'not a very deep or intelligent student of the classics', yet with him 'classical learning becomes a natural part of the greatest English literature'. Renaissance channels of classical translation, imitation, and emulation are related to linguistic changes and the popularity of certain authors. The all-pervasive influence is traced in drama, epic, and other forms of writing until the conflict between Ancients and Moderns. The chapters on Gibbon and Goethe are illuminating, and the difficult Romantic phase is handled skilfully. The modern section has valuable comments on the Symbolist poets and James Joyce, and on the reinterpretation of myths by modern authors. So wide a panorama is bound to be selective in detail; it is the more valuable because Highet is interested not only in sources but in the new uses made of them.

In his *Classical Background of English Literature* published three years ago J. A. K. Thomson found his space too limited to permit much illustration of his historical statements. His new book³¹ applies them to particular cases with chapters on the chief poetic forms. Thus a summary of Homer's work introduces Epic, and samples from Tennyson, Chapman, and Pope show their failure to achieve the Homeric style. Passages from Milton are examined to show what he made of the Virgilian manner. Didactic poetry,

³⁰ *The Classical Tradition: Greek and Roman Influences on Western Literature*, by G. Highet. O.U.P. pp. xxxviii + 763. 42s.

³¹ *Classical Influences on English Poetry*, by J. A. K. Thomson. Allen & Unwin. pp. 271. 15s.

Tragedy (especially Senecan), Comedy (especially Terentian), Lyric (especially Horatian), Elegy (especially the Ovidian) are among the kinds treated. Students of English will profit from the remarks on classical sources.

An early Chinese prose-poem on the art of letters which is important both for literary criticism and the psychology of art has been translated and edited by E. R. Hughes.³² Lu Chi (born A.D. 261) foreshadows Flaubert and Eliot in his self-conscious anxiety about expression. He gives a remarkable account of the poetic process, the dawn of conception, the throng of images 'like darting fish with the hooks in their gills, dragged from the depths of an unplumbed pool', the selection and ordering of ideas, as he 'was engrossing the great spaces within a span of silk, belching forth torrents from the inch-space of the heart'. Like Puttenham and Sidney later, Lu Chi surveyed the literary forms of his day. One can only marvel at his superiority to Horace in understanding of the poetic craft, though he lacked Longinus's 'elevation'.

American literature is discussed in three books. Lionel Trilling's essays in *The Liberal Imagination*³³ are presented with the conviction that 'for liberalism to be aware of the weak or wrong expressions of itself would seem to be an advantage to the tendency as a whole'. American literature today is weakened by its authors' lack of interest in large ideas. The book contains sensitive essays on Henry James, Scott Fitzgerald, Sherwood Anderson, Kipling, the 'Immortality Ode', and two on the novel as 'an investigation of reality and illusion' and of social pressures. A paper on *Freud and Literature* bears on works already noticed, with its consideration of Freud's Romantic precursors and of his positivist, rationalistic attitude to religion and art.

James D. Hart studies American taste during three centuries while investigating the popularity of certain books,³⁴ from the first best-sellers, the *Bay Psalm Book* (1640) and Foxe's *Book of*

³² *The Art of Letters: Lu Chi's 'Wen Fu'*, A.D. 302, by E. R. Hughes. N.Y. Pantheon Books. pp. xviii + 261. \$4.50.

³³ *The Liberal Imagination: Essays on Literature and Society*, by Lionel Trilling. Secker & Warburg. pp. xvi + 303. 15s.

³⁴ *The Popular Book, a History of America's Literary Taste*, by James D. Hart. N.Y. O.U.P. 1950. pp. 351. \$5.00. 30s.

Martyrs, to *Gone with the Wind* and *Peace of Mind* (1946). The Puritans read religious works, but also romances like the *Arcadia* and *Clélie*. Later came the vogue of the English periodical essay, and Pope's *Essay on Man* ran through forty-five editions before 1799, while Blackstone's *Commentaries* vied with Stephen Duck's poems in public esteem. We watch the influence of 'sensibility', of the good American home, the stream of anti-drink, anti-slavery writings, the rise and fall of Fenimore Cooper, the popularity of Tennyson and Tupper, the mixture of good and bad that makes up a nation's reading. This is a valuable social history.

Edith Sitwell's 'purely personal' anthology³⁵ is the first of several which she hopes to make. In a forceful Introduction she reveals the kinship between Whitman and Blake, and has fertile remarks on others, from Emily Dickinson to Kenneth Patchen, including a warm tribute to Ezra Pound. Her selection is wide and judicious, showing bright facets of many poets.

Every age requires new translations of the classics. Greek poetry between the times of Homer and Justinian is collected, in his own versions, by F. L. Lucas.³⁶ The volume, with its general and particular introductions and notes, makes a splendid handbook, with generous excerpts from major poets as well as minor gems. We are promised another volume of passages from the dramatists.

The *Oedipus Rex* of Sophocles³⁷ has been translated by two American poets who have already done the *Antigone*. They catch the idiom of modern speech, if not always the ordered flexibility desirable in rhythm.

D. W. Lucas's version of the *Alcestis* of Euripides³⁸ is in prose 'uncoloured by literary associations'. As the translator says: 'It is a mistake to read these plays as closet-poetry.' He supplies notes on tragedy, on Euripides, on problems of translation, and on the play itself.

F. Kinchin Smith, who gave us the *Antigone* (Y.W. 1950), now

³⁵ *The American Genius: An Anthology of Poetry with some Prose*, ed. by Edith Sitwell. Lehmann. pp. xxxii + 208. 12s. 6d.

³⁶ *Greek Poetry for Everyman*, chosen and translated by F. L. Lucas. Dent. pp. xxxiv + 414. 18s.

³⁷ *Sophocles: 'Oedipus Rex': An English Version*, by Dudley Fitts and Robert Fitzgerald. Faber. pp. 121. 9s. 6d.

³⁸ *The 'Alcestis' of Euripides*, translated by D. W. Lucas. Cohen & West. pp. xix + 52. 6s.

publishes a version of *The Trojan Women*³⁹ with action in prose, choruses in free verse. It has already been performed professionally with success.

A new translation of Plato's *Symposium*⁴⁰ inevitably invites comparison with Shelley's. If not so elevated, W. Hamilton's is clearer and more pliant in texture. A generous introduction discusses 'the *mise en scène*, the content of the conversation, and the character of Socrates', showing how these combine to make one of Plato's finest dialogues.

The most ambitious translation of the year is L. MacNeice's *Faust*,⁴¹ commissioned by the B.B.C. for broadcasting during the Goethe centenary in 1949. It had to be abridged by one-third, but 'Goethe himself admitted that it wanted cutting'. The modern poet has used rhyme and tried to get 'a variation of mood and modulation of diction corresponding to Goethe's own'. He certainly keeps abreast, in freely flowing modern idiom, with at least the lower flights of Goethe's inspiration. The cuts are indicated in an appendix.

Three social aspects of literature are represented in the 1951 publications. *English in Education*⁴² by Harry Blamires faces the charge 'that for all our schooling we do not produce citizens who are clear, correct and coherent in thought, speech and writing, that we do not endow our pupils with real taste; that we do not train them to a proper sense of values'. The author makes many practical suggestions. 'A composition lesson should generally be a lesson in which children are writing'; 'A literature lesson is a reading lesson'—commonplaces often neglected. Admitting that 'the classical discipline produced educated men' but is on the wane today, Blamires asks, 'What can English do which the Classics used to do?' English literature is as much concerned with fundamental problems of human life as was Greek or Latin literature. Grammar is wrongly taught. 'We need a linguistic discipline for the future

³⁹ *The Trojan Women of Euripides, A New Dramatic Translation*, by F. Kinchin Smith. Sidgwick & Jackson. pp. xiv + 50. 5s.

⁴⁰ *Plato: The Symposium. A new translation*, by W. Hamilton. The Penguin Classics. pp. 122. 2s.

⁴¹ *Goethe's Faust. Parts I and II. An Abridged Version*, translated by Louis MacNeice. Faber. pp. 306. 15s.

⁴² *English in Education*, by Harry Blamires. Geoffrey Bles. pp. 159. 10s. 6d.

teacher; we need a textbook which puts grammar into place beside elements of logic and philosophy.' Faulty thinking is more to blame for bad English than ignorance of grammar.

In *Books are Essential*⁴³ six eminent men discuss the present difficulties of the book world. Sir N. Birkett asserts that anything which jeopardizes the 'freedom to print and publish must be regarded as a national evil'. J. L. Hodson describes the author's predicament in an age when publishers play for safety and taxation falls disproportionately. Michael Joseph shows the need for increased prices, while W. A. Munford argues that this must mean fewer books in the public libraries unless local councils increase their grants. He and Hubert Wilson stress the value of the Net Price Agreement. Cadness Page, for the commercial libraries, writes against making libraries pay royalties to authors or special prices to the bookseller.

Roger Manvell gives an introduction to the Cinema⁴⁴ which will interest all students of the oral and visual arts. There is an admirable chapter on the problems of the film-critic, his duties to the public and the industry. The place of the word in the film itself is treated from different angles, and the need for regular study of film technique in schools and universities is argued.

The Churches in English Fiction,⁴⁵ published in 1950, gives a picture of British and American life from Jane Austen to Harold B. Wright and Lewis G. Gibbon as viewed through the attitudes of ordinary men and women towards organized religion. Evangelicism, the High Church movement, Roman Catholicism, Nonconformity, all left their mark on the novel. An epilogue on the sermon in Victorian fiction throws light on ideals of preaching.

Richard Mallett's little collection of his reviews and parodies⁴⁶ is best in imitations of particular books and authors such as *The Waves*, *Sparkenbroke*, Sir Harold Nicolson, and William Faulkner. This is truly creative criticism, and very funny.

⁴³ *Books are Essential*. André Deutsch. pp. 96. 7s. 6d.

⁴⁴ *A Seat at the Cinema*, by Roger Manvell. Evans. pp. 192. 12s. 6d.

⁴⁵ *The Churches in English Fiction*, by A. L. Drummond. Backus. 1950. pp. xxii + 324. 12s. 6d.

⁴⁶ *Literary Upshots, or Split Reading*, by Richard Mallett. Cape. pp. 158. 7s. 6d.

Frank Swinnerton apologizes because *The Bookman's London*⁴⁷ is personal and discursive, but that is part of its charm, as the author recaptures his early memories of bookish parts of the great city. A charming pilgrimage, with many pictures.

William Addison's well-illustrated book on *English Spas*⁴⁸ gives, besides the origins of many spas in pre-Reformation holy wells, and their place in modern society, many literary references illuminating the brilliant period between the Restoration and the Regency at a score of fashionable health resorts.

Literary Britain,⁴⁹ photographed by Bill Brandt, will be useful to teachers and readers who wish to see places hallowed by association with famous writers, such as Penshurst, where Sidney was born, the interior of Haworth Parsonage, Carlyle's house in Cheyne Row, Gray's churchyard at Stoke Poges. John Hayward's introduction and quotations help to make this a serious literary record.

The Nature Lover's Anthology,⁵⁰ culled from its editor's commonplace books, ranges widely, from Virgil to Rex Warner, from Siberia to Buenos Ayres. A pleasant bedside book of good writing.

Colin Roderick's third book on Australian fiction⁵¹ is limited to authors and books in touch with the Australian scene. He traces the development of indigenous narrative since the early stories of convicts, farmers, bushrangers, &c. Particular attention is paid to writings after 1890. There is a surprising abundance of material, and of good quality. The Australian novel has found itself.

*Printer's Progress, 1851–1951*⁵² is a comprehensive survey of the development of modern printing through typical illustrations of the aesthetic and technical differences between the book of today and that of the Great Exhibition year. Readers interested in the

⁴⁷ *The Bookman's London*, by Frank Swinnerton. Wingate. pp. ix + 161. 15s.

⁴⁸ *English Spas*, by William Addison. Batsford. pp. viii + 152. 16s.

⁴⁹ *Literary Britain*, photographed by Bill Brandt, with an introduction by John Hayward. Cassell. pp. xi + 100 plates. 45s.

⁵⁰ *The Nature Lover's Anthology*, ed. by R. M. Lockley. Witherby. pp. xv + 309. 10s. 6d.

⁵¹ *An Introduction to Australian Fiction*, by Colin Roderick. Angus & Robertson. pp. vii + 184. 12s. 6d.

⁵² *Printer's Progress, 1851–1951*, by Charles Rosner. The Sylvan Press. 120 plates. 42s.

book itself as a serviceable, beautiful vehicle of ideas will find profit and pleasure in this delightfully produced volume. Almost every available process of reproduction has been used in the 120 illustrations.

Everyman's Dictionary of Quotations and Proverbs, by D. C. Browning,⁵³ compressing 10,000 entries into a handy volume, is a new compilation, though based on an earlier dictionary with only half as many. The nationality, profession, and dates of birth and death of each author are given. Obscure proverbs are annotated.

Archer Taylor's great collection and comparative study of English traditional riddles⁵⁴ is a much-needed work bringing together a vast number of popular riddles, with parallels from many countries. The arrangement is not by solutions, though there is an index of these, but according to 'the fundamental conception underlying the enigmatical comparison'. There are liberal notes and a long Bibliography of collections cited.

Charles Morgan's *Liberties of the Mind*,⁵⁵ which came while the foregoing pages were in proof, is a series of papers on the need to preserve independence of judgement in all spheres of life, including art and criticism, in an age of retrogression, when mechanistic forces work to destroy freedom. Morgan traces the rise of numerical pressures on Victorian society, analysing trenchantly the anxiety about the future which appears in Tennyson's later work. He calls on the opposing ranks of Romantics and Classicists to unite against the materialists and determinists of the new Dark Age. The purpose of art is not ideological, but 'to enable men to imagine for themselves' and to express (like Hardy) their 'moments of vision'.

⁵³ *Everyman's Dictionary of Quotations and Proverbs*, by D. C. Browning. Dent. pp. x + 766. 12s. 6d.

⁵⁴ *English Riddles from Oral Tradition*, by Archer Taylor. Univ. of California Press and C.U.P. pp. xxxi + 959. 75s.

⁵⁵ *Liberties of the Mind*, by Charles Morgan. Macmillan. pp. vii + 252. 12s. 6d.

II

ENGLISH LANGUAGE: GENERAL WORKS

By R. M. WILSON

THE year 1951 saw the publication of a second edition of Sir Alan Gardiner's standard work on *The Theory of Speech and Language*,¹ a particularly important work on general linguistics by Z. Harris,² an interesting translation of the articles in the Soviet press dealing with the linguistic controversy,³ a book on *Infant Speech* by M. M. Lewis,⁴ and other general works on language by Suzanne Öhman,⁵ Moritz Regula,⁶ L. Homburger,⁷ J. L. Weisgerber,⁸ and R. H. Robins.⁹ On the borderline of linguistics and philosophy were works by G. A. Miller¹⁰ and J. Holloway,¹¹ while S. Ullman gave an excellent account of the history and principles of semantics,¹²

¹ *The Theory of Speech and Language*, by Sir A. Gardiner. 2nd ed. O.U.P. pp. x + 348. 15s. In the main a reprint of the first edition, but with a 'Retrospect' at the end bringing it up to date.

² *Methods in Structural Linguistics*, by Z. Harris. Univ. of Chicago Press. pp. xv + 384. \$7.50.

³ *The Soviet Linguistic Controversy*. Translated from the Soviet Press by J. V. Murra, R. M. Hankin, F. Holling. King's Crown Press and O.U.P. pp. 98. 12s. 6d. See also H. Rubinstein, *The Recent Conflict in Soviet Linguistics* (*Lang.*, July–Sept.).

⁴ *Infant Speech*, by M. M. Lewis. Routledge & Kegan Paul. pp. xii + 383. 21s.

⁵ *Wortinhalt und Weltbild*, by Suzanne Öhman. Stockholm: Norstedt. pp. 194. Kr. 15.

⁶ *Grundlegung und Grundprobleme der Syntax*, by Moritz Regula. Heidelberg: Carl Winter. pp. 202. D.M. 12.60.

⁷ *Le Langage et les langues*, by L. Homburger. Paris: Payot. pp. 256. Fr. 600.

⁸ *Das Gesetz der Sprache*, by J. L. Weisgerber. Heidelberg: Qvelle & Meyer. pp. 201. D.M. 8.80.

⁹ *Ancient and Mediaeval Grammatical Theory in Europe*, by R. H. Robins. Bell. pp. vii + 104. 8s. 6d.

¹⁰ *Language and Communication*, by G. A. Miller. New York: McGraw-Hill Book Co. pp. xiii + 298. 42s. 6d.

¹¹ *Language and Intelligence*, by J. Holloway. Macmillan. pp. xv + 192. 12s. 6d.

¹² *The Principles of Semantics*, by S. Ullman. Glasgow: Jackson. pp. 314. 21s.

and a short pamphlet by Y. M. Biese dealt with Indo-European morphology.¹³ Articles on general subjects included a particularly important one by G. M. Messing on *Structuralism and Literary Tradition* (*Lang.*, Jan.–Mar.), as well as A. S. C. Ross, *Theory of Language (E. and G. Studies)*, E. Haugen, *Directions in Modern Linguistics* (*Lang.*, July–Sept.), G. E. Peterson, *The Phonetic Value of Vowels* (*Lang.*, Oct.–Dec.), P. Delattre, *The Physiological Interpretation of Sound Spectrograms* (*P.M.L.A.*, Sept.), J. R. Firth, *General Linguistics and Descriptive Grammar* (*Trans. Phil. Soc.*), W. S. Allen, *Phonetics and Comparative Linguistics* (*Arch. Ling.*, 2), R. A. Hall, Jr., *American Linguistics, 1925–1950* (*ibid.*). A. A. Hill, *Towards a Literary Analysis (Studies in Honour of James Southall Wilson)*, deals with the contribution of linguistics to literary criticism, and see also Sir Alan Gardiner, *A Grammatician's Thoughts on a Recent Philosophical Work* (*Trans. Phil. Soc.*). On the pre-OE. stages of the language we have W. P. Lehmann, *The Distribution of Proto-Indo-European /r/* (*Lang.*, Jan.–Mar.), G. Must, *The Origin of the Germanic Dental Preterit* (*Lang.*, Apr.–June), G. S. Lane, *The Genesis of the Stem-Vowel u(o) in the Germanic r-Stems* (*J.E.G.P.*, Oct.), Alf Sommerfelt, *The Development of Quantity as Evidence of Western European Linguistic Interdependence* (*English Studies Today*), and A. M. Sturtevant, *Notes on Certain Variations and Forms in the Older Germanic Dialects* (*M.L.N.*, May).

Particularly noteworthy was the appearance of an English edition of Baugh's invaluable history of the language,¹⁴ and the publication of the concluding volume of Brunner's work.¹⁵ This latter contains a thorough and accurate treatment of English morphology such as has long been needed, dealing in turn with the different parts of speech. The changes which have taken place from OE. to the present are described in detail, particular attention being devoted to words showing an aberrant development. Numerous quotations illustrate the changes, and help to date them more precisely than has previously been done. A short section on the English language

¹³ *Some Notes on the Origin of the Indo-European Nominative Singular*, by Y. M. Biese. Helsinki: Annales Acad. Scient. Fennicae. pp. 15.

¹⁴ *History of the English Language*, by A. C. Baugh. Routledge & Kegan Paul. A reprint of the American edition. 28s.

¹⁵ *Die Englische Sprache. II*, by K. Brunner. Halle: Max Niemeyer. pp. 424. R.M. 13.

outside Europe is perhaps the weakest part of the book. The author has gathered together a good deal of scattered material; he makes good use of Jespersen's works, and adds a considerable amount of his own, arranging the whole with precision and logic. The two volumes together form by far the best complete account of the history of the language so far available.

A complete revision of the late Professor Moore's excellent outline of English sounds¹⁶ includes many changes in detail and plan. The OE. part is treated more fully, as also is the transition from ME. to MnE., while the chapter on the language of Chaucer can be used either as an introduction to ME. in general, or as an auxiliary to literary study. The section on the ME. dialects has been completely revised, the phonetic symbols have been made to conform to those used by the I.P.A., and maps and illustrative examples have been introduced. These far-reaching changes have brought a valuable work completely up to date, and will certainly increase its general usefulness.

The only work on ME. phonology is K. Wittig's *Über die mittelenglische Dehnung in offener Silbe und die Entwicklung der ēr-Laute im Frühneuenglischen* (*Anglia*, 1), but an important study of ME. sea terms comes from B. Sandahl.¹⁷ His material is taken from the medieval records in the P.R.O. in which, although they are mostly in medieval Latin, less often in Anglo-Norman, the ME. element is surprisingly strong. A brief sketch is given of the development of ship-building during the medieval period, followed by an examination of the character of the sea terms in use. The variety and richness of the ME. nautical vocabulary, as compared with the OE., is due to the great number of loan-words from ON. and LG. After a period of silence, c. 1440–85, there emerges a new nautical vocabulary which, in many ways, represents a break with the medieval tradition and foreshadows the modern period. About 300 words are dealt with, over a third of which are not in *O.E.D.*, while half the remainder antedate, often considerably, the earliest attestations in *O.E.D.* Under each word quotations illustrating its

¹⁶ *Historical Outlines of English Sounds and Inflections*, by S. Moore, revised by A. H. Marckwardt. Ann Arbor, Michigan: G. Wahr. pp. vii + 179. \$3.90.

¹⁷ *Middle English Sea Terms. I. The Ship's Hull*, by B. Sandahl. Uppsala: A-B. Lundeqvistska Bokhandeln. pp. 234. 14s.

use are given, followed by a discussion of its meaning and etymology. Some of these articles, e.g. on *kelson*, *governail*, *stem*, &c., work out the history of the word in detail, and give much information on medieval ships and ship-building.

On individual ME. words and phrases, C. H. Holman, '*Marerez mysse*' in the 'Pearl' (M.L.N., Jan.), would retain the manuscript reading, with the sense 'botcher's blunder', referring to Jeremiah xviii. 1–6. A. Bonjour, '*Werre and wrike and wonder*' (*Sir Gawain, l. 16*) (*Eng. Studies*, Apr.), suggests that if the line is viewed within the artistic structure not only of the wheel, but of the whole stanza, then it is much more in keeping with the fundamental aspect of the wheel if *wonder* is contrasted with *werre* and *wrike*, just as *blysse* is contrasted with *blunder*. According to O. Arngart, *M.E. ladel* 'a by-path' (*Eng. Studies*, Dec.), the word, occurring in Usk's *Testament of Love*, is merely the plural of *ladle* 'a scoop, dipper', formerly also used of an acorn-cup. In *Notes on Ein mittelenglisches Medzinbuch* (ed. Heinrich) (*Eng. Studies*, Feb.) Chr. Stapelkamp deals with *medewax*, the first element of which he relates to maid, maiden, and translates 'maiden wax'; *le* (p. 201) he takes as a variant of *ley*; *philipendule rotes* (p. 125) is L. *filipendula*, particularly applied to dropwort; *penywort* (p. 210) is *Cotyledon Umbilicus*; *fowe thistel* (p. 144) is a mistake for *sowe thistel*; and *magdaleones* (p. 182) is a peculiar plural of Greek-Latin *magdalia*.

R. C. Simonini, Jr., gives a list of *Italian-English Language Books of the Renaissance* (*Romanic Review*, Dec.), while J. Sledd, in an interesting *Note on the Use of Renaissance Dictionaries* (M.Ph., Aug.), shows that these may throw a good deal of light on sixteenth- and seventeenth-century poetry. In them may be found various sources, analogues, &c., but, as Sledd emphasizes, unwarranted inferences are often drawn from the material, since such books contain the commonplaces of the time, so that similarity in commonplace can prove little more than that two works stand somehow in the same tradition.

An extended examination of the prose and verse of Deloney comes from T. Dahl,¹⁸ who considers first the personality of Deloney

¹⁸ *An Inquiry into Aspects of the Language of Thomas Deloney*, by T. Dahl. Copenhagen: Munksgaard. pp. 215. D.Kr. 15.00.

as it appears in his work, and then his literary manner with its various stylistic features, including his use of dialect and foreigner's English. Various aspects of the language are then dealt with, the whole making a solid and informative piece of work, though the conclusions are not, perhaps, set out as clearly as they might have been.

In an investigation of the active participle of the perfect (e.g. *having taken*) in Shakespeare Y. M. Biese¹⁹ finds 74 instances of the usage, and since 38 come from the 12 plays of the later period as compared with 30 from the 25 of the earlier period, it would appear that this construction established itself in English during Shakespeare's lifetime. An examination of the works of Shakespeare's contemporaries shows that he reflects the common usage of his times, and the introduction of the construction may have been due to the analogy of the use of *being* plus the pt.p. of both transitive and intransitive verbs, helped by the influence of Latin, since it was a construction necessary for rendering the conjunct and absolute participles in which the text of classical authors abounded. In *Shakespeare's Use of Dialect* (Trans. Yorks. Dialect Soc.) H. Kökeritz analyses, as an example of conventional stage dialect, the altercation between Oswald and Edgar in *King Lear*, discusses the possible Cockneyisms of other characters, and the northernisms in the language of Captain Jamy.

In the first chapter of his work on Dryden's verb syntax²⁰ Söderlind deals with Construction, the next five being concerned with Voice, Concord, Tense, Aspect, and Mood, while later chapters deal with the use of *shall* and *will*, *can* and *may*, *do*, and with other functional verbs and phrases. The introduction emphasizes the important role of Dryden in the rise and development of modern English prose, but points out that even without this a syntactic treatment of his writings would be desirable, and it is hardly realized how much a knowledge of the syntax of any writer may contribute to the correct understanding of his works. For example, in Dryden's

¹⁹ *Notes on the Compound Participle in the Works of Shakespeare and his Contemporaries*, by Y. M. Biese. Helsinki: Annales Acad. Scient. Fenniae. pp. 18.

²⁰ *Verb Syntax in John Dryden's Prose*, by J. Söderlind. Upsala: A-B. Lundeqvistska Bokhandeln. pp. xxii + 261. 14s.

case it is obviously material from the point of view of sense-content to know whether a *do* periphrasis is emphatic or not, or whether a present subjunctive in a conditional clause has anything to say of the nature of the condition, or merely serves stylistic purposes. In general it seems clear that Dryden's verb syntax is far from modern, and on one important point, the use of the subjunctive, his usage was decidedly archaic even in his own day.

In an interesting essay in semantics E. Erämetsä²¹ illustrates the principal mental concepts which actuated the authors of sentimentalism, as well as the means most commonly employed to convey the 'sentimental attitude' to the reader. A careful examination of the contexts in which the word appears leads to the conclusion that its original sense would appear to have been 'of thought, opinion, notion; of the nature of thought, opinion, notion', developing from this to 'highly moral, sententious, engaged in moral reflections', then 'sympathetic, elevated', and so to the new connotations made by Sterne, 'pertaining to sentiment meaning refined and tender emotion'. Two groups of typically sentimental words are then considered, the first including terms illustrating the primary element of sentimentalism, e.g. goodness, benevolence, &c., the second consisting of words connected with the manifestation of feeling, e.g. sensibility, delicacy. This leads on to the consideration of various sentimental clichés, and to the stylistic devices of sentimental literature. In an appendix the entry in *O.E.D.* under Sentiment is rewritten on lines suggested by the evidence here brought forward.

An article by S. Krishnamurti on *Frequency-Distribution of Nouns in Dr. Johnson's Prose Works* (*Journal of the Univ. of Bombay*) attempts to obtain a picture of Johnson's vocabulary as a whole from samples chosen for the purpose from a frequency-distribution table. A comparison of the most frequent words in Macaulay, Bunyan, and Johnson leads to various conclusions, the most interesting being that the essays of Macaulay do not have any underlying philosophical speculation connected with human life, 'while it is the unique distinction of every work of Johnson', whatever its subject, 'to rise from the accidents of the subject to the high

²¹ *A Study of the word 'Sentimental' and of other Linguistic Characteristics of Eighteenth Century Sentimentalism in England*, by Erik Erämetsä. Helsinki: Annales Acad. Scient. Fennicae. pp. 168. 500 Mle.

level of the contemplation of human life'. C. A. Luttrell, '*Sooth*' in *Johnson's Dictionary and in Keats* (*N. and Q.*, 15 Sept.), points out that the sense 'sweetness; kindness' (sb.), and 'pleasing; delightful' (adj.) given by Johnson may well be due to his familiarity with these senses in the dialect of his home county, and that Keats's use of the word in that sense may also be due to dialectal influences. It is suggested that *soothly* (*Cleanness* 654, *Sir Gawain* 673) may be used in a similar sense. In addition A. D. Atkinson points out a number of *Donne Quotations in Johnson's Dictionary* (*N. and Q.*, 1 Sept.).

Also connected with lexicography is an article by Gertrude E. Noyes on *The Beginnings of the Study of Synonyms in England* (*P.M.L.A.*, Dec.). The study of synonyms makes its appearance in this country with the work of John Trusler (1766), in the main an imitation and translation of an earlier French work. He is followed by Hester Thrale Piozzi (1794), James Leslie (1806), William Taylor (1813), and George Crabb (1816). Crabb used alphabetical order and cross-references, was punctilious about including etymologies, incorporated what he considered the finest verbal distinctions of his predecessors, and gave quotations from the best writers. His linguistic qualifications were hardly comparable to those of Taylor, but his work was so comprehensive and so frequently and intelligently revised that it not only outlived its rivals but has survived to the present. The development of synonymy as a department of English lexicography is then traced. It was first included, rather perfunctorily, in the dictionary of the Rev. James Barclay (1774), but it remained for the Americans, Noah Webster and Joseph E. Worcester, to work out properly this department of the English dictionary.

In a combined work on *British and American English since 1900* the part dealing with British English is contributed by E. Partridge.²² As well as dealing with the standard language he gives a brief account of non-literary English, journalese, colloquial English, slang, &c. Short accounts are given of Canadian, South African, Australian, and New Zealand English, along with a statement on the position of English in India, by F. E. L. Priestley, A. G. Hooper, E. Partridge / A. K. Thompson, A. Wall / H. Orsman, and S. Mathai

²² *British and American English since 1900*, by E. Partridge and J. W. Clark. A. Dakers Ltd. pp. x + 341. 18s.

respectively. Chapters on dialect and Cockney are followed by a sensible and witty chapter on the teaching of English by F. Jones, while a final chapter discusses general trends and particular influences, with a note on future developments. In the second part half a dozen chapters deal with the characteristics and origin of American English, its vocabulary, idiom, syntax, pronunciation, spelling, &c. The book is written more particularly for the general reader, but the specialist will certainly learn much from it, especially from the second part where the main characteristics of American English are lucidly and entertainingly presented.

An excellent English-German dictionary in process of publication²³ is naturally intended primarily for the non-native speaker, but the semantic development is treated in such detail that English scholars will also find it useful. Particularly noteworthy is the printing across each double page of the key to the phonetic symbols used. F. Holthausen's *Beiträge zur englischen Etymologie* (*Anglia*, 1) consists of etymological notes on 165 words, mainly OE., but some ME. and MnE.

H. Sykes Davies has written a useful and entertaining book on modern English grammar.²⁴ His intention is to remove the fear of grammar, and so lead to the writing of a more lively and living English. He points out that it is the school grammars of today which are at fault, not the teachers. The traditional grammars depend on Latin and so are useless as guides to a living language with grammatical devices very different from Latin. Davies considers what is meant by good or bad grammar, and gives a brief account of OE. grammatical changes and the influence of Danes and Normans. Various subjects are then dealt with: the loss of grammatical gender, the difference between subject and object, the indication of the plural, the development of verbal forms, &c. The book contains much sound advice based on conditions in a living language, though it is not, perhaps, as heretical as the author suggests.

²³ *Englisches Handwörterbuch. Lieferung 1-9. A-Induction*, by M. M. A. Schröer and P. L. Jaeger. Heidelberg: Carl Winter. pp. 720.

²⁴ *Grammar Without Tears*, by H. S. Davies. The Bodley Head. pp. 176. 8s. 6d.

In his book on *Good English*²⁵ G. H. Vallins gives simply and clearly the main principles of current English usage. Different chapters deal with the pattern of the sentence, punctuation, jargon, cliché, &c., together with a final chapter on spelling which includes a list of words often wrongly spelt. In addition two Interludes for Entertainment give numerous examples of bad writing taken from the best sources. It is a useful book, interestingly written, and excellent value.

The *A B C of Plain Words* by Sir Ernest Gowers²⁶ is a supplement to the same author's *Plain Words*, and like it is full of sound advice and good common sense. Its articles, arranged in alphabetical order, deal with subjects on which inexperienced writers may need guidance, and it contains numerous illustrative examples, mostly new and drawn from recent official and commercial documents. If the excellent advice in it is taken to heart official documents will certainly become a good deal easier to understand.

A useful and stimulating little book by S. Ullman on the use of words²⁷ is divided into four parts. The first deals with the mechanism of language, the distinction between speech and language, and the differences between spoken and written language. The problems of the definition of the word, and the question of meaning, are discussed, along with the different types of meaning and the types and causes of ambiguity. In the third part the new ways in which words are introduced into the language are described, with important sections on how and why words change in meaning. The fourth section deals with the influence of words, and includes a brief description of the rise of the science of semantics.

A particularly important, but difficult, book is W. Empson's *The Structure of Complex Words*.²⁸ The author claims to be writing on the borderline of linguistics and literary criticism, and the work is in fact a defence of literary criticism. In the opening chapters Empson tries to separate out the various entities in the habitual

²⁵ *Good English. How to Write it*, by G. H. Vallins. Pan Books. pp. 256. 2s.

²⁶ *A B C of Plain Words*, by Sir Ernest Gowers. H.M. Stationery Office. pp. xiv + 146. 3s.

²⁷ *Words and their Use*, by S. Ullman. F. Muller. pp. 110. 7s. 6d.

²⁸ *The Structure of Complex Words*, by W. Empson. Chatto & Windus. pp. vii + 450. 21s.

uses of a single word, e.g. senses, implications, emotions, moods, &c., and similarly the last six chapters make up a framework of theoretical definition and comment. The remaining thirteen are given over to the analysis of certain key words from some literary works, e.g., *wit* in Pope's *Essay on Criticism*, *all* in *Paradise Lost*, *fool* in the Elizabethans, &c.

In *Modes of Meaning* (*Essays and Studies*, vol. iv) J. R. Firth begins with a discussion of language in general, the various levels of analysis, phonological modes and collocations, &c., and goes on to show how the study of collocation in a more generalized way could be used to describe poetic diction. He then examines certain eighteenth- and early nineteenth-century letters which show collocations still in use today.

C. Bradford and H. Moritz are concerned to improve the writing and speaking of college students,²⁹ and so include numerous exercises and much elementary teaching, as well as more advanced information on the history of the language, dialects, the meanings of words, &c., and a useful glossary of common grammatical terms. G. Dewey's book is the first English edition of a work published in the U.S.A. in 1923.³⁰ It consists in the main of various lists which, though intended primarily for use in connexion with shorthand, will be found useful by the phonetician and the linguist. A valuable reference book on the hyphenation of English words comes from A. M. Ball.³¹ The general principles underlying the compounding and hyphenation of words are given, then comes a list of compound words, another of two-noun phrases, and a third of nouns that may properly be used as adjectives. F. Jones's *How we Speak*³² contains much sound advice, avoiding dogmatism and interestingly expressed, as well as a pronouncing dictionary.

The Introduction to the *Oxford Dictionary of Nursery Rhymes*³³ points out that few of them were composed originally for children,

²⁹ *The Communication of Ideas*, by C. Bradford and H. Moritz. Harrap. pp. xv + 400. 17s. 6d.

³⁰ *Relativ Frequency of English Speech Sounds*, by G. Dewey. Pitman. pp. xii + 187.

³¹ *The Compounding and Hyphenation of English Words*, by A. M. Ball. New York: Funk & Wagnalls. pp. ix + 246. \$4.00.

³² *How we Speak*, by F. Jones. Hutchinson. pp. 143. 6s.

³³ *The Oxford Dictionary of Nursery Rhymes*, by I. and P. Opie. O.U.P. pp. xxvii + 467. 30s.

and indicates the various stages by which they have passed into the nursery. Most of them are of comparatively recent composition, few being recorded before 1600. Tribute is paid to the vitality of oral transmission, and the Germanic equivalents are discussed. The various types are then enumerated, and the different sources pointed out. Few of them can be shown to have referred to real people, and the Introduction closes with a brief account of the literature of the subject. The rhymes themselves, more than 500 of them, are arranged alphabetically, according to the most significant word in the first line, and each is followed by extensive notes giving its earliest appearance, discussing its origin, and illustrating any changes in wording that have taken place. Numerous illustrations show the course of nursery rhyme illustration through the past two centuries. This is a fascinating book, at once scholarly and definitive, which will certainly enhance the reputation of the series in which it appears.

In *A Dictionary of Literary Terms*³⁴ the authors give short practical definitions of the most commonly used terms, illustrated from English and American literature. *A Concise Dictionary of English Idioms* by W. Freeman³⁵ is intended to furnish both native and foreign speakers with a simple and practical guide to the idioms of the language. Arranged alphabetically, the idioms are grouped under main headings. Each phrase is defined as simply as possible, and illustrative quotations given, along with some indication of its origin.

An important work on modern English word formation comes from A. G. Hatcher.³⁶ She discusses first the three types of copulative as they appear in European languages, more especially in Greek, Latin, and English. Two examples are found in OE., they become numerous in Elizabethan times, due to classical influence, and in modern times such compounds as *space-time*, *owner-editor*, &c., have become common. The various types in modern English are analysed, and it is argued that the origin of the nominal copula-

³⁴ *A Dictionary of Literary Terms*, by C. Duffy and H. Pettit. Univ. of Denver Press. pp. viii + 133. \$2.50.

³⁵ *A Concise Dictionary of English Idioms*, by William Freeman. English Univs. Press. pp. 300. 8s. 6d.

³⁶ *Modern English Word-Formation and Neo-Latin*, by A. G. Hatcher. Baltimore: Johns Hopkins Press. pp. ix + 226. 34s.

tive is to be found in the type of adjectival copulative, *British-American*, &c., which is chronologically the earlier. The modern type of adjectival copulative must go back to a pattern with *-o*, already at hand in the late sixteenth century in Hakluyt's *comico-tragical* (1598). Since such words are not to be found in classical Latin we must assume the introduction into Neo-Latin of completely new patterns of word-formation. The development of the history of the appellative compound of the type *Anglo-Russian* is traced, and it is suggested that it is tied up with the rise of the dramatic form called *tragicomedy*, and with the history of the word itself. This is shown to have inspired the sixteenth-century *comico-tragicus*, which, however, represents not derivation but the immediate compounding of two adjectives. The type spread rapidly, and by the middle of the seventeenth century had become international. The relationship of this and of the appellative type is discussed, and it is suggested that the influence of Greek at the time it was born served to encourage its extension. By the end of the sixteenth century two types of adjectival copulative had been introduced into English, quite different in origin, form, and reference. The Greek-French-Shakespeare pattern, formed of words native to the language, was highly subjective, often poetical; the German-Latin pattern, which was to reach the vernacular only by adaptation, was technical and philosophical.

On individual words, W. Horn's article, *Beiträge zur englischen Wortgeschichte (Akademie der Wissenschaften und der Literatur in Mainz)*, contains studies on the etymologies and phonology of various words from dialect, slang, &c., as well as from the standard language. L. Spitzer, *Trousers* < OF. **Treus* (*P.Q.*, Oct.), in turn derives the OF. from **trebuci* from **tubruci*. K. Spalding, *A Theory concerning the 'Mad Hatter'* (*M.L.R.*, July and Oct.), suggests that 'hatter' is really for 'hat-maker'. In the manufacture of fur-felt hats mercurious nitrate is used, 'salivation, inflammation of the mouth, irritability, muscular tremor, and in extreme cases St. Vitus' dance, are symptoms of poisoning by mercury', and this occupational disease may be the explanation of the phrase. A. J. Bliss, *Three Etymological Notes (E. and G. Studies)*, deals with (1) *lure/fur*, the first of which he takes to be a new formation from the ME. verb *lure(n)*, itself a borrowing of OF. **liurent* from a PrGmc. **löprjan*. Similarly *fur* is taken as a secondary formation from OF. *furrer*.

(2) *boy/toy*, for the first he accepts Dobson's etymology (*Med. A.Ev.* ix, 121) but gives different phonological explanations of the recorded forms of the word; *toy* he derives from OF. *tuiier, tuieir*. (3) *gyves* is taken as the OF. development of a Gmc. stem seen in OE. *wīþig*, ON. *víðir*, &c., with an OF. substitution of *v* for *ð*. I. Langenauer, *Wortkundliches (Anglia)*, 1), writes notes on *slang* and *rosary* 'rose tree'. J. H. Adler, *Origin of a Cliché* (*N. and Q.*, 20 Jan., cf. G. H. Hatchman, 3 Mar.), suggests an origin for *neat* but not *gaudy*, and see also J. Irwin, *A Note on the word 'Sash'* (*N. and Q.*, 29 Sept.).

Two articles come from H. M. Schwalb. In *The Bolaine Phrase* (*M.L.N.*, Apr.) he shows that in the sixteenth century *Cut-throat* was used as 'a term of contempt for Londoners', a sense unrecorded in *O.E.D.* Quotations show that its description as 'a Bolaine phrase' would be immediately recognized by the sixteenth-century speaker. In *A Note on Capcase* (*M.L.N.*, May) he finds an example of the word pre-dating the earliest reference in *O.E.D.* (1577) by almost a quarter of a century. G. L. Phillips, *Kibosh on Mencken's Kibosh* (*M.L.N.*, May), points out that the word appears in British use as early as 1836, and that there is no reason to consider it an Americanism. Other occurrences of words earlier than the first entry in *O.E.D.* are pointed out by P. H. Hardacre, 'Rider' (*N. and Q.*, 14 Apr.), J. C. Maxwell, 'Artificiality': *A Note for O.E.D.* (*N. and Q.*, 4 Aug.), and D. S. Bland, who writes on *Sir John Fortescue's Vocabulary: Some Additions for O.E.D.* (*N. and Q.*, 8 Dec.).

In *Some Remarks on the Phonology of English* (*Neophilologus*, 2) J. Swart objects that one of the principal claims made for phonology, that it enables us to see the system of a language in operation, does not hold good for most western European languages. He points out the difficulties raised by the diphthongs *ai*, *au*, *oi*, in English, the fact that *u* and *ʌ*, *b* and *ð*, do not appear to form oppositions, and emphasizes the curious position of *r*. P. Thorson, *English Long Vowels rendering Foreign Short. A Distinctive Case of Sound Substitution* (*J.E.G.P.*, Jan.), suggests that such substitutions took place because the modern English short vowels had become too far removed from their original bases to represent adequately their foreign counterparts. In each case a suitable English long vowel was available and was made use of. Some notes on the various types of puns in advertisements are con-

tained in an entertaining article on *Puns to Sell* (*Stud. Neoph.*, 2-3) by R. Quirk.

An important work on *Aspect* traces the beginnings of the progressive forms to stylistic preferences in early English translations of classical writers, and finds these preferences guided by an apparent tendency towards aspect relationship in verbal expression.³⁷ In form Raith anticipates the description of modern English 'aspects' as the treatment of a fairly well-knit grammatical system, and in the interpretation of the meaning he classifies his examples by identity, similarity, and contrast. The English emphatic constructions with *do* are regarded as irrelevant in a description of verbal aspects, and the function of the English verb system is reduced to a simple oppositional complex embracing either imperfective or perfective form types. Raith notes certain related constructions, e.g. the pr.p. with *lie*, *sit*, *stand*, and comments briefly on the manner in which English and German went their separate ways in their reactions to the same literary influence.

A. G. Hatcher, *The Use of the Progressive Form in English: A New Approach* (*Lang.*, July-Sept.), does not believe the traditional view that the progressive is intended to emphasize durative aspect to be sufficiently inclusive. She discusses various types of usage of the progressive form, and concludes that in reference to a single present occurrence the progressive is the norm for all verbs that describe overt or developing activity or both, as well as for those verbs of non-overt, non-developing activity that stress of themselves (1) the effect of the activity on the subject, (2a) his absorption in activity, or (2b) the results or aims of this activity. In *Shall You? or Will You?* (*Eng. Studies*, Feb.) F. T. Wood examines the form of second person questions relating to the future, and decides that statements on the subject in standard textbooks do not represent the normal modern practice and need reconsideration. In *Cockney 'What are you doing of'* (*Eng. Studies*, Apr.) F. Th. Visser disagrees with Potter's explanation of it as due to analogy. He gives examples from 1414 onwards, and argues that the usage goes back to the OE. construction *beon (faran) on huntunge*.

³⁷ *Untersuchungen zum englischen Aspekt. I. Grundsätzliches Altenglisch*, by J. Raith. München: Max Hueber. pp. vi + 116.

An important article by H. Marchand on *The Syntactical Change from Inflectional to Word Order System and some Effects of this Change on the Relation 'verb/object' in English* (*Anglia*, 1) traces the changes that have taken place in one-object sentences and resulted in the establishment of a uniform category 'object'. He deals with the fusion of ancient dative and accusative objects, the transformation of the group 'verb + prepositional object' into the group 'postpositional verb + direct object', and the rise of extended postpositional verbs. The way in which the shift from inflectional to word-order system has affected sentences with two objects in the active is considered, and in particular the change to the passive construction. In the case of two objects the language tends to connect the object of the thing with the verb in the form of a verb auxiliary, and to retain it as such in the passive. The other object, usually that of the person, is made the subject of the passive sentence. G. Kirchner, *A Special Case of the Object of Result* (*Eng. Studies*, Aug.), investigates the various constructions with *way*, e.g. to have a way of / to be by way of + gerund, &c. He gives examples showing the gradual development from intransitive to reflexive use, and so to this particular construction. The same scholar, in *Past Participles prefixed by 'un'* (*Eng. Studies*, Oct.), gives examples of the prefix used in true verbal function to form an emphatic passive or negation, thus showing that such a construction as 'hoping to be unobserved' never was unpopular, and is still alive. G. Langenfelt, '*She*' and '*Her*' instead of '*It*' and '*Its*' (*Anglia*, 1), commenting on an earlier paper by H. Svartengren (1927), suggests that the usage may originally have been due to the influence of the Gaelic settlers in Canada, helped by the influence of Canadian French. M. Schubiger, *The Intonation of Interrogative Sentences II* (*Eng. Studies*, Dec.), gives examples to show the occurrence of high rise in interrogative sentences, and P. Erades continues to direct the discussion on *Points of Modern English Syntax* in each number of *English Studies*.

The *Proceedings and Transactions of the Third International Congress of Toponymy and Anthroponomy*³⁸ contain numerous articles of general interest on both place and personal names, but only those dealing with specifically English topics can be mentioned

³⁸ Ed. by H. Draye and O. Jodogne. Louvain: International Centre of Onomastics. pp. 100 + 856.

here. A. H. Smith, *The Surveys of English Place-Names*, describes briefly their organization and the problems that have conditioned the work, and gives a brief indication of the contribution to philology and history. In *Comparative Place-Name Study* E. Ekwall points out that in order to solve the etymologies of English place-names it is often necessary to consult other Germanic material. Many such p.-n. elements are limited to certain parts of England, corresponding with territories occupied by particular tribes in the period of migration. Examples are given of p.-n.'s containing the elements **bēos*, **beonet*, **grēd*, **grēon*, &c., and Ekwall concludes that the limitation of some of the elements to certain dialect areas points to dialectal differences in the vocabularies of the AS. tribes in the fifth century. It may be, too, that such agreements between English and continental names sometimes give indications of early contacts between AS. and continental Gmc. tribes.

K. Hald, *Danes and Frisians in Lincolnshire*, suggests that the Norse armies may have included Frisians, and that this would explain certain place-names with a first element in *Frisa-*. Similarly *ga(y)ste* (Linc. will, 1531) may be OFris. *gest / gāst*, and the element -*greiue / -graiae* may also be Frisian. G. Alessio, *L'Origine du nom de Londres*, finds evidence for a widespread root **lond-* 'fange, boue, mare', and would derive from this. C. Hunt, in a companion volume to his *Dictionary of Wordmakers* (Y.W. xxx. 31), deals with the place-names which have become part of the language,³⁹ whether as different words, e.g. bayonet, damask, calico, bunk, &c., or as adjectives, e.g. Eccles (cake), Guinea (fowl), &c.

E. Ekwall's edition of *Two Early London Subsidy Rolls*⁴⁰ makes an important contribution to our knowledge of personal names. He describes the manuscripts, discusses the orthographical peculiarities and the language, taking in turn the Latin, French, and English elements. In both subsidies the number of people known to have come to London from the provinces is considerable, but relatively more numerous in the later. Most of them come from the home counties and the EM., the small contribution from the south and south-west being particularly striking. Possibly significant for its effect on the language is the fact that during the first two decades

³⁹ *Talk of the Town*, by C. Hunt. Herbert Jenkins. pp. 140. 10s. 6d.

⁴⁰ *Two Early London Subsidy Rolls*, by E. Ekwall. Lund: C. W. K. Gleerup. pp. xiii + 402. 5 Facsimiles. Sw.Cr. 40.

of the fourteenth century the merchant class was very strongly recruited from the EM. Other sections deal with the evidence for the increase in population, and with the occupations. As far as possible a diplomatic text is given, and in the commentary every attempt is made to identify the taxpayers and to explain their names, especially their surnames. An appendix lists some occupational words or surnames of doubtful meaning. The whole study is of particular importance to the social historian as well as to the linguist.

Other works on personal names include a new edition, completely revised and reset, of Partridge's useful and entertaining book on Christian names,⁴¹ while W. Horn's *Beiträge zur Namenforschung* in *Neues Archiv* deals with Auchinleck; Fairfax, Carfax, Halifax; shoesmith, Shuxsmith; Jack and John, Jock and jockey. In addition P. H. Reaney, *Notes on Christian Names* (*N.* and *Q.*, 12 May, cf. Art O'Lundy, 23 June), has a number of corrections and additions to the second edition of the *Oxford Dictionary of Christian Names*.

The current part of Sir William Craigie's *Dictionary of the Older Scottish Tongue*⁴² contains few very long articles, the verbs *gang*, *ger*, *geve*, and the adjectives *grete*, *gude*, each with about three columns, being the longest. In this part prefixes are rare, and the native element in the vocabulary more prominent. The end of volume II is marked by a list of additions and corrections to D, E, F, G, and a useful index of variant spellings.

One importance of the survey of the ME. Sussex dialect by S. Rubin⁴³ is the light it may throw on the extent of the WS. and Kt. dialects, and whether there was a distinct Sussex dialect or not. The only materials available are place and personal names in medieval Latin documents, and the guiding principles to be followed in the use of such sources are carefully summarized. The development of the OE. vowels and diphthongs in the ME. dialect is then investigated, along with a few notes on the development of initial *f*, and

⁴¹ *Name this Child*, by E. Partridge. H. Hamilton. pp. 296. 12s. 6d.

⁴² *A Dictionary of the Older Scottish Tongue. Part XIII, Futie-Gyte*, by Sir William Craigie. O.U.P. pp. 601-764. 50s.

⁴³ *The Phonology of the Middle English Dialect of Sussex*, by S. Rubin. Lund: Gleerup. Lund Studies in English, XXI. pp. 235. Sw.Cr. 14.

medial velar *g*. The final conclusion is that there was no uniform Sussex dialect in ME., but that two dialect areas are to be distinguished: west and east Sussex, a division which must go back to OE. times, and is most likely due to a twofold settlement of the county.

H. M. Hulme compiles *A Warwickshire Word-List* (*M.L.R.*, July and Oct.) from the accounts of some 25 parishes, mainly in that county. More than 140 words are included, of which 19 are otherwise unrecorded, while others are of an earlier date than the first recorded example in *O.E.D.* The first issue of the *Journal* of the newly formed Lancashire Dialect Society contains useful and interesting articles on *Field Work in Dialect Study*, *Sayings and Proverbs in Lancashire Dialect*, and *Words in Use in N.E. Cheshire about 1900*, by J. L. Bailes, W. H. J. Cowpe, and W. B. Sedgwick, respectively. An article by F. W. Moody on *The Nail and Clog-Iron Industries of Silsden in the West Riding* (*Trans. Yorks. Dialect Soc.*) should also be mentioned, while H. Orton and E. Dieth, in *The New Survey of Dialectal English* (*Eng. Studies Today*), describe the questionnaire to be used in connexion with the proposed survey.

The most important work on American English to appear for some time is the new *Dictionary of Americanisms*.⁴⁴ It surveys the whole history of the language from the time of the earliest settlements, but is concerned only with those words or meanings which have been added to the English language in America. It follows the principles made familiar in the *O.E.D.*, but goes beyond it in its effective use of pictures to help out the definitions. Its 50,000 entries include those slang expressions which have become well established, but etymologies are given only for words which originated in the U.S.

The first volume of Galinsky's work on American English⁴⁵ deals with the sounds and the orthography of the language. In the first part intonation, rhythm, and sounds are dealt with in turn, followed by a summary of the differences in sounds between American and British. The second part deals with differences in spelling and punctuation, the use of capital letters and abbreviations, and is followed

⁴⁴ *A Dictionary of Americanisms on Historical Principles*, by M. M. Mathews. O.U.P. 2 vols. pp. xv + 1,946. £12. 12s.

⁴⁵ *Die Sprache des Amerikaners*. Band I, by H. Galinsky. Heidelberg: Kerle. pp. xii + 217. D.M. 9.80.

by a select bibliography, notes, and full indexes. When complete this comprehensive work promises to be the best treatment of the subject available.

E. Bagby Atwood, *Some Eastern Virginia Pronunciation Features (Studies in Honour of J. S. Wilson)*, after an examination of the available evidence, comes to the conclusion that it is quite justifiable to speak of an eastern Virginia dialect, in the sense of an area set off from its neighbours by a considerable body of speech sounds, but that it is hardly possible to delimit the precise extent of the area. R. I. McDavid, Jr., *Two Decades of the Linguistic Atlas (J.E.G.P., Jan.)*, surveys rapidly the work done and in progress, and describes some of the interesting by-products of the *Atlas* in the shape of new preliminary techniques, investigation of non-English dialects, plans for a dialect dictionary, &c. *Publication of the American Dialect Society, Number 15*, contains articles on *Some Folk and Scientific Names for Plants; Vernacular Names for Texas Plants; Gleanings from the Dialect of Grant County, Indiana; A Sample of New Hampshire Dialect; A Word-List from Louisiana;* and *Language Trends in Oil Field Jargon*, by W. L. McAtee, Bessie M. Reid, W. L. McAtee, P. F. Allan, H. L. Hughes, and Pauline Rippy, respectively. In *Publication Number 16* of the same Society D. W. Maurer writes on *The Argot of the Racetrack*. A useful glossary is preceded by an interesting historical account of the origin and development of racing in America, together with an account and an analysis of the rise of the argot.

III

OLD ENGLISH

By R. M. WILSON

MOST of the books and articles on Old English literature which appeared during 1951 were concerned with *Beowulf*, but a scholarly work on Alcuin¹ deals excellently with one of the most important personalities of the period. Better known as a teacher than a writer, his work as Charlemagne's educational adviser has usually overshadowed his influence as head of the school at York. From original materials Miss Duckett constructs a convincing picture of Alcuin both as a scholar and as a teacher, but her work is far more than a simple biography. The background is pictured fully, and so much new light is thrown on the history and culture of the period, in England as well as on the Continent, that the result is one of the most important works on the Dark Ages to appear for some considerable time.

In *Beowulf* studies one of the events of the year was the appearance of a sumptuous facsimile of the Thorkelin transcripts of the poem.² This is the first of a projected series of facsimiles of early English manuscripts to be published by Rosenkilde & Bagger under the general supervision of B. Colgrave. To judge from this example it is clear that medieval studies will owe a great debt to the publishers and to the general editor of the series. The particular importance of this edition lies in the fact that the transcripts were made at a time when the manuscript was in a much better state than it is today. Consequently they are of the utmost importance for establishing the text of the poem. The value of the edition is increased by a notable statement on the aims of the series by the general editor, and by a detailed introduction to the transcripts by Kemp Malone.

¹ *Alcuin, Friend of Charlemagne*, by E. S. Duckett. New York: The Macmillan Co. pp. xii + 337. \$5.00.

² *Early English Manuscripts in Facsimile: The Thorkelin Transcripts of 'Beowulf'*, ed. by Kemp Malone. Rosenkilde & Bagger and Allen & Unwin. £15. 15s.

In *The Audience of 'Beowulf'*³ Dorothy Whitelock deals with the contribution of the audience to the full understanding of the poem. It was evidently composed for Christians whose conversion was neither partial nor superficial, and for whom the description of heathen funeral rites would appear to have been of antiquarian interest only. For a lay audience to be so steeped in Christian doctrines implies a considerable time after the conversion. In general Miss Whitelock agrees that the poem is certainly pre-Viking, but sees no reason for dating it between 700 and 750. She argues that the limit must be extended to the second half of the eighth century, and believes that the available evidence leaves the question of original provenance as open as that of date. So far as the historical allusions are concerned, unless the poet could count on his audience's previous knowledge, not only would much of what he had to say lose its significance, but he would run the risk of interruption. Miss Whitelock does not believe that the accounts of Hygelac's death in *Beowulf* and in the Frankish historians are necessarily completely independent, and so far as the main theme of the poem is concerned concludes that the evidence is insufficient to say whether it was already known to the audience. The evidence of Sutton Hoo for the burial scenes is considered, and it is shown that conditions in England during the Heptarchy were very similar to those pictured in the poem. Miss Whitelock is sceptical of the value of attempts to date *Beowulf* from its general tone, and a consideration of the state of affairs during the eighth century leads to the conclusion that it would be unsafe to argue that at that time any part of England was insufficiently advanced intellectually for a sophisticated poem like *Beowulf* to have been composed and appreciated there. This is an important book which reminds us how unstable is much of the ground on which we have been accustomed to build, but it also provides from the history of the period a mass of illustrative material which adds greatly to our appreciation of the poem.

In a timely and necessary article on *The Genesis of 'Beowulf': A Caveat* (P.M.L.A., Dec.) J. R. Hulbert points out that views concerning the authorship of *Beowulf* and its place in OE. literature have changed greatly during the last half century, and what were

³ *The Audience of 'Beowulf'*, by D. Whitelock. O.U.P. pp. 111. 10s. 6d.

once accepted as facts are now rejected. But there is a danger that what are today merely hypotheses may in turn come to be regarded as facts. Of the general beliefs concerning the poem that are in force today the only ones that can be regarded as fairly certain are that it is the product of a single author who derived his material from popular lays, and that the story originated not in mythology but in folklore. All others are being, have been, or might be attacked. Because of the concise method of presentation in Klaeber, and the clever arguments in Chambers's *Introduction* much that is in fact only hypothesis has come to be looked upon as almost demonstrated fact.

In *Surmises concerning the 'Beowulf' Poet's Source* (J.E.G.P., Jan.) Hulbert reviews briefly the various theories of the origin of the poem. He believes that the material came to the author already transferred to a courtly environment, since there are in the poem elements which probably indicate that the poet did not understand features which were in a courtly source, and which can best be accounted for by the supposition that he was working from incomplete narratives, presumably lays. He did not, for example, understand the character and actions of Unferth. In challenging Beowulf Unferth was perhaps performing some part of his function as thyle. When a stranger had uttered his *beot* before the court it may have been the business of the thyle to bring up some event in his past which could be interpreted unfavourably so as to test the stranger's ability to defend himself. If so, the loan of the sword to Beowulf would not have been inconsistent with Unferth's earlier action. Whether the stories of Grendel and the dragon were already joined in the poet's source is less clear, but in the references to the slaying of Dæghrefn, and in the account of the fight with the dragon, are indications that the author was using the story of a dragon fight already associated with a hero who fought not with weapons but with his hands. In all probability these sources consisted of a number of lays whose age must remain uncertain, but that they were not well known is a natural inference from the lack of mention of Beowulf as a hero outside the poem. Here, too, may be noted an article by B. Colgrave, *A Mexican Version of the 'Bear's Son' Folk Tale* (*Journal of American Folklore*, Oct.–Dec.), where he notes a version of the story in J. F. Dobie's *Tongues of the Monte* (1948), and compares it with other versions, and more particularly with that in *Beowulf*.

Two articles on literary aspects of the poem come from A. Bonjour. In the first, *The Technique of Parallel Descriptions in 'Beowulf'* (*R.E.S.*, Jan.), he deals with the account which the poet gives, in the course of his tale, of the fight with the dragon, and those with Grendel and his dam, as compared with the descriptions by Wiglaf and Beowulf of the same events. In the first a comparison of the two makes obvious the way in which Wiglaf's modesty is emphasized, and similarly the matter-of-fact account by Beowulf, as compared with the atmosphere of terror and foreboding in the poet's treatment, emphasizes naturally and effectively the modesty of the hero. Bonjour then considers other aspects of the parallel description, and after dealing briefly with the account of the fight with Grendel's mother, concludes that the poet adopted this technique as one of the means of enlarging his narrative to epic proportions, and that he was careful to modify the atmosphere or aspect of the repeated scenes. In some cases the poet went even further and used the very differences between the repeated events as a highly effective means of indirect characterization. In his second article, *Beowulf and Heardred* (*Eng. Studies*, Oct.), Bonjour considers the problem involved in Beowulf's relations with Heardred. The poet evidently felt that he had to subordinate Beowulf's perfect integration into historical events to some artistically more important design with which it might have been incompatible. This dominant design must be connected in some way with the borderline between the preternatural feats of the hero and the historical setting in which they are enacted. Since the poet chose to represent his hero as a monster-killer instead of a warlike champion, mainly because the struggle between hero and monster symbolizes the struggle between good and evil in our earthly life, one of his chief difficulties must have been how to reconcile the symbolical value that he wanted to confer on his general theme with the exigencies of narrative art. This is done by preserving a fabulous element in every great adventure of the hero, while providing for these main actions themselves an eminently realistic background with a network of historical connexions. As one of the means of preserving an effective balance between realism and symbolism he once exceptionally gave his hero a definite part in an historical war—though with some hint of fabulous element. Having chosen the Frisian expedition and Dæghrefn for this purpose, it might have proved a mistake to have Beowulf directly and personally involved

again in a tribal conflict, and hence he was justified in leaving his hero's part in the Heardred conflict out of focus if not entirely in the dark.

In '*Beowulf* and Christian Allegory: An Interpretation (*Traditio*)' M. W. Bloomfield suggests that the author consciously patterned Unferth after the personified abstractions currently used in the Christian Latin poetry with which he was familiar. Without trying to reduce the relation of Beowulf to Unferth to the purely allegorical level of Faith or Concord versus Discord, such conceptions were in the poet's mind, and the story was coloured by the allegorical pattern. This helps to emphasize the essential Christianity of *Beowulf*. It belongs to the Christian tradition, not only in mode and ideals, and in occasional Biblical references, but at least partially and tentatively in literary technique.

F. Mezger, in *Two Notes on 'Beowulf'* (M.L.N., Jan.), suggests that *hafelan hydan* (446) refers to the custom of cutting off the head of one's enemy in the course of the blood feud. In the second note he points out that *leassceaweras* (253) is apparently opposed to *frumcyn*, and may be defined as 'observers whose lineage or home is not known'. In a note on *OE. Hamweorðung*, 'Beowulf' 2998 (J.E.G.P., Apr.) Mezger would read *ond ða Iofore forgeaf angan dohtor/ham, weorðunge, hylde to wedde, ham* going with *forgiefan* and with *weorðung* in the sense 'honour, honouring'. Kemp Malone, *A Note on 'Beowulf'* 2466 (J.E.G.P., Jan.), points out that the reading *heaðorinc* (2466) is probably due to an emendation of *heaðoric* by an eleventh-century scribe. The manuscript reading would be parallel to *hereric* (1176), and the second element is also found in the *gasric* of the Franks Casket. Four of the notes in G. V. Smithers, *Five Notes on Old English Texts* (E. & G. Studies), deal with *Beowulf*. In 12–16 he suggests that *fyrenðearfe* is a direct reference to the Heremod legend, and translates 'distress arising out of Heremod's wrong-doing'; in 303–6 *ferhweard* (*healdan*), like *ægwearde* 241, is to be regarded as an elaboration on the simpler form *wearde healdan*; in 767–9 he gives examples to show that the image expressed in *ealuscerwen* of a metaphorical application of the notion of serving out drink is not uncommon in early medieval literature; in 3074–5 he would render *goldhwæte . . . est* as 'gold-bestowing munificence' or 'favour shown (expressed) by means of

gold'. In addition he suggests that *ferð* (*Wanderer* 53–55) is to be taken as an adoption of ON. *ferð* 'crowd, throng, company'. Similarly two of the three words in A. C. Bouman, *Een Drietal Etymologieën: aibr, eolete, garsecg* (*Neophil.*, 3), come from *Beowulf*. *Eolete* is taken as a form of *eolh-ete* 'the pasture of the elk, i.e. the reeds of long grass on which the animal used to feed', and the whole passage would read: 'Then the high tide had moved in as far as the end of the reeds, i.e. the creek was filled by the flood, and the sailors could now fasten their ship and thence go ashore.' Alternatively *eol(h)* may have the sense 'ship', and *eolete* would then mean 'the pasture-land of the ship', and the translation be 'then the flood had moved in to the (furthest) end of the ocean or creek'. *Garsecg* 'sedge with pointed, spearlike leaves', is taken as parallel with *eolete*. F. Klaeber, *Anmerkungen zum Beowulftext* (*Neues Archiv*), has short notes on *to secganne* (473), word *oper fand/soðe gebunden* (867 ff.), on lines 982 ff., *wundini* (1382), *guðe ræsum* (2356), *ða wæs Hygelac dead* (2372), *ferh ellen wræc* (2706), *penden he wið wulf/wæl reafode* (3027), and *strengum gebæded* (3117).

S. B. Greenfield, '*The Wanderer*: A Reconsideration of Theme and Structure' (*J.E.G.P.*, Oct.), combats Huppé's opinions, and concludes that introduction and conclusion are closely unified by their explicit mention of the contrast between pagan and Christian ideas, and in what may be called their supplementation to each other. It is in this supplementation that their unification with the *Wanderer*'s monologue lies, for this, while it develops only the pagan aspect of the themal contrast, utilizes the idea of man's transient existence in the relentless operation of Fate, and that of man's actions and attitude towards that existence in the knowledge and conduct which will help him to endure that Fate. Hence the introduction states a Christian truth: God is superior to Wyrd; he can, and often does, show mercy to those who suffer long in the inexorable grip of Fate. The body of the poem illustrates Fate's inexorable relentless way, and describes the limits to which man's unaided intelligence and courage can bring him in withstanding Fate—an awareness of the universality of change and decay. The conclusion develops the only logical response from the Christian point of view; it exhorts men to act according to the best of their human capabilities, but since this is insufficient for real security man must also actively seek the

mercy of God to facilitate the intervention of that mercy on his behalf.

In his article on *The Relationship of the Old English 'Andreas' to 'Beowulf'* (P.M.L.A., Sept.) L. J. Peters is concerned to show that that poem is not a 'Christian' *Beowulf*. He dismisses the specious evidence of general similarity between the two poems; every situation and incident common to both is found also in the Greek original. As far as verbal parallels are concerned, a large number of these occur far too widely in OE. poetry for them to indicate any relationship between the two poems. In the case of the few expressions that appear only in *Beowulf* and *Andreas*, it is possible that the *Andreas* poet borrowed them from the epic, but this cannot be proved with any certainty. Even if he did, his borrowing of a relatively few words and phrases can scarcely be called meaningful influence.

As an example of what can be done towards recovering the text of damaged manuscripts S. M. Kuhn, in *A Damaged Passage in the 'Exeter Book'* (J.E.G.P., Oct.), takes lines 22–25a of *Crist I*. Most of the doubtful letters have been verified by ultra-violet photography, and a few more recovered. He discusses the new readings so obtained, considers possible emendations, and finally reconstructs the lines. L. Whitbread, *Notes on the Old English 'Exhortation to Christian Living'* (Stud. Neoph., 2–3), points out that the poem is preserved in a prose version in the hitherto unpublished Homily XXI of the *Vercelli Book*, as well as in a part of Wulfstan's Homily XXX. He discusses the relationship between the three, and goes on to suggest a basic scheme of transmission from the original poem. As far as the date of this original is concerned he agrees with Wölker that it was composed within the last years of the tenth century. K. Sisam, '*Genesis B*', Lines 273–4 (R.E.S., Oct), points out the objections to Timmer's reading *heah ran* 'a high dwelling'. He prefers the traditional *heahran* 'higher', and gives examples of the comparative of *heah* with a medial *h* in late OE. F. Holthausen, *Zur Textkritik alt- und mittelenglischer Gedichte* (Neues Archiv), gives numerous textual notes, mainly brief, on the *Crist*, *Salomon* and *Saturn*, the *Charms*, *Judgment Day II*, and others of the minor poems.

On Old English metre, B. J. Timmer, *Expanded Lines in Old*

English Poetry (*Neophilologus*, 3), arranges Pope's list of expanded lines in a chronological order with which few will agree, and from this argues that there is no evidence that their use increased as time went on. He examines the occurrence of these lines, and suggests various reasons for their use. In addition H. Koziol contributes a short note, *Zur Alliteration im Ae.* to *Anglia*, 1, and see also F. P. Magoun, Jr., *A Brief Plea for a Normalization of OE. Poetical Texts* (*Les Langues modernes*, mars–avril). Although R. Girvan, *The Medieval Poet and His Public* (*Eng. Studies Today*), is concerned with medieval poetry in general he has much of interest to say on Old English poetry.

On the prose K. Sisam, in *A Gloss to Gregory's 'Dialogues'* (*R.E.S.*, Jan.), points out that in the gloss printed by Meritt as *tripedicam h.unc rap / i. ligamentum / t funem*, and left unexplained, the *h.unc* stands over *tripedicam*, and is to be read *hwunc*, i.e. *þwang*. These glosses support the explanation that *tripedica* here means some device to secure the legs of a quadruped. But in the translation Werferth has taken *mulomedicus* to mean 'a doctor on a mule', and, guessing at *tripedicam*, has imagined him with the medieval doctor's characteristic implement, a lancet for blood-letting.

J. J. Campbell, *The Dialect Vocabulary of the OE. Bede* (*J.E.G.P.*, July), investigates the cases of vocabulary variation among the Bede MSS., and considers the possible reasons why a scribe should substitute a different word for the one in his original. Specifically Anglian words would naturally be strange and sometimes completely unintelligible to WS. scribes, who would occasionally try to translate such strange terms into the equivalents in their own dialect. The original Anglian word is most often found in the oldest and best manuscript, Tanner 10, or in C.C.C. Ox. 279. A list of the specifically Anglian words is given, and also one of the WS. words to which some of them had been changed. According to Campbell, although Standard English took the greater part of its phonology from the Midland dialect, and ultimately from Mercian, much of its vocabulary was specifically Saxon.

The *Peterborough Chronicle*, now translated by H. A. Rositze,⁴

⁴ *The Peterborough Chronicle*, by H. A. Rositze. Columbia Univ. Press and O.U.P. pp. vi + 193. 22s. 6d.

is the first text of the *Chronicle* to be translated as a unit. The introduction gives a brief description of the different texts, with a particular account of the Peterborough recension and the entries peculiar to it. Problems of chronology are discussed, followed by a list of technical terms having no precise equivalent in modern English and so retained in the translation. The translation itself, based on Plummer's edition, has useful notes with full bibliographical references on disputed or doubtful points, and is on the whole excellently done. Appendixes deal with some place and personal names in the *Chronicle*, and a full bibliography and index complete a useful piece of work which should prove of considerable value to historians.

The only other work on the *Chronicle* is a note by F. P. Magoun, Jr., on *King Aethelwulf's Biblical Ancestors* (*M.L.R.*, Apr.) in which he suggests that the biblical names in the genealogy of the WS. kings, found in the A, B, C, D MSS. of the *Chronicle* and in Asser, are derived from Luke iii. 36–38. Whether by accident or design this association with Luke's genealogy of Jesus makes the WS. kings collateral relatives of our Lord.

An interesting and stimulating work on a most difficult subject is that by E. Schwartz dealing with the dialectal differences of the Germanic languages at the time of the earliest migrations.⁵ The book deals particularly with the Goths and Scandinavians, but the last third is devoted to North Sea Germanic. Schwartz considers the tribes of north Jutland to have been north Scandinavian, as opposed to the inhabitants of the North Sea coast, Angles, Jutes, Frisians, and Saxons, whom he calls North Sea Germanic, and who formed a linguistic bridge between the conservative North and the radical High German speakers of the South. Up to the period of the migrations the North Sea Gmc. tribes may not have differed a great deal from their northern neighbours, but afterwards the Danes moved in from Sweden, and the linguistic break between North and South was accentuated, the borderline between the two being drawn immediately south of Ribe and Aarhus. Just as the AS. took North Sea Gmc. over to England, the Saxons took it along the Elbe into

⁵ *Goten, Nordgermanen, Angelsachsen: Studien zur Ausgliederung der germanischen Sprachen*, by E. Schwarz. Bern: A. Francke. pp. 277. Sw.Fr. 18.50.

Germany until it met the HG. dialects. These are not discussed, though Schwartz stresses the importance of OHG. as a creative force that finally tied North Sea Gmc. nearer to it in forms, and especially in vocabulary, than the North proper had ever been able to do.

In a suggestive article on *Colour Words in Anglo-Saxon* (*M.L.R.*, Apr.) L. D. Lerner points out that the complex sensation known as 'colour' is made up of four different sensations: hue, admixture with white, admixture with black, and brightness. Modern colour words refer almost exclusively to hue, and as a result we tend to assume that hue and colour are identical. Such specialization of our colour vocabulary has enabled us to achieve remarkable precision when referring to hue, but has blunted our perception of the other elements of colour sensation. In this may lie the clue to the understanding of AS. colour words, a study of which in their contexts will show that the authors were much more interested in brightness than we are; and this emphasis on brightness helps to explain why modern words for hues cannot adequately translate OE. colour words. The exact meaning of OE. *brun*, *fealu*, *wann*, is discussed, and it is suggested that AS. colour words probably describe more truly what are actually the commonest colour sensations, simply because they were not concerned with their classification. A study of medieval and renaissance colour words might reveal something of the process by which our modern hue vocabulary developed, and it may be that a transitional stage had already been reached in the OE. period.

As B. v. Lindheim points out in *Traces of Colloquial Speech in OE. (Anglia, 1)* little is known of the colloquial side of OE. speech, and he suggests that traces of it may appear in the *Riddles*. Three groups of words in the OE. vocabulary may well be colloquial: (1) those which occur in prose texts and glosses, but rarely or not at all in poetry except in the *Riddles*; (2) words with two senses, one of which is frequent the other rare in poetical texts; (3) cases in which a small section of the semantic range of a word was looked upon as disreputable, and so suppressed in ordinary poetic usage. A characteristic example of each group is then discussed in some detail. An article by W. Bonser on *Anglo-Saxon Medical Nomenclature (E. and G. Studies)* to some extent amplifies one by

Catherine Lambert in the *Proceedings of the Royal Society of Medicine* (1940).

An examination of translations of Matthew vi. 19–20, occurring in manuscripts of Aelfric's homily for the First Sunday in Lent, leads R. Willard, in *OE. oma 'rust'* (M.L.N., Apr.), to the conclusion that to the weak forms now assembled in OE. dictionaries under *óman* we should add the m.sg. *óma*, *ómo* 'rust', and the plurals *óman*, *óoman* 'rust, rust-spots'.

The student of OE. phonology will find the pamphlet by M. H. Scargill⁶ useful, since it includes chapters on the development of the vowels and diphthongs in OE. up to the eleventh century. In these the author deals concisely with the main sound changes, as well as with some of the less familiar ones. J. W. Watson, Jr., *Smoothing and Palatalumlaut in Northumbria (Studies in Honour of J. S. Wilson)*, after describing the theories of Bülbring and Luick on the subject considers the evidence of forms from the extant Northumbrian literature, along with that of the modern north-country forms as reflected in Wright's *Dialect Grammar*. These show no indication that *eo* and *ea* fell together before *h*; rather smoothing must have taken place before they could coalesce, so that *ea* reverted to *æ* and *eo* to *e*. But dialectal division on the basis of palatal umlaut before *hs* is supported by the modern forms. Consequently no phonemic coalescence or confusion appears to have resulted anywhere in Northumbria as a result of smoothing by *h*. But the palatalizing influence of following *hs* did operate to create a gap in the phonemic pattern of the more southerly dialect only, by which *æ* could not stand before this combination and was instead replaced by *e*. In *Old English æ ~ a* (*Eng. Studies*, Apr.) A. S. C. Ross discusses the alternation of *æ* with *a* in OE., and arrives at the conclusion that we have here an example of the 'phonematologisation of a phonetic difference' which was peculiarly WS.

On syntax J. Fröhlich's study of the indefinite subject in OE.⁷ is

⁶ *Notes on the Development of the Principal Sounds of Indo-European through Proto-Germanic and West Germanic into Old English*, by M. H. Scargill. Univ. of Toronto Press. pp. 42. 11s. 6d.

⁷ *Der indefinite Agens im Altenglischen, unter besonderer Berücksichtigung des Wortes Man*, by Jürg Fröhlich. Bern: A. Francke. pp. 145. Sw.Fr. 18.

a careful and scholarly piece of work which examines in detail the various uses of *man* as an indefinite pronoun at different periods of OE., using evidence from Alfred's *Orosius*, the WS. version of the *Gospels*, and the *Laws of Cnut*. R. Quirk, *Expletive or Existential 'there'* (*London Medieval Studies*), gives a short note on the 'expletive' use of *pær* which S. O. Andrew regarded as 'a late prosaism', and rare in early OE. Quirk gives further examples of its use in original texts, and suggests that its rarity is probably due to the paucity of OE. prose texts which are not translations from the Latin.

Two important articles on Anglo-Saxon scholarship should be noted: J. A. W. Bennett, *The Beginnings of Runic Studies in England* (*Viking Society for Northern Research: Saga Book*), and C. E. Wright, *The Dispersal of the Monastic Libraries and the Beginnings of Anglo-Saxon Studies. Matthew Parker and his Circle: A Preliminary Study* (*Trans. Camb. Bib. Soc.*).

IV

CHAUCER

By DOROTHY EVERETT

BOOKS on Chaucer by both experienced scholars and new-comers continue to appear in a steady stream. Kemp Malone, in his *Chapters on Chaucer*,¹ deals with all Chaucer's major poems, and has, in addition, an introductory chapter on 'Geoffrey Chaucer and the Fourteenth Century'. He tells us that these chapters first took shape as lectures, many of them delivered to undergraduates, but others (or parts of others) prepared for more learned audiences. By including both kinds in the same book he evidently hoped to interest 'specialists' as well as those who are not 'professional Chaucerians'. But disparate ingredients do not, without some process of fusion, make a book congenial to either class of reader. Here we find, at one time, elementary facts about the poems (we are even told the number of lines in the *Parlement of Foules*) and bare summaries of them, and, at another time, fairly minute analyses or observations only to be appreciated by the serious student of Chaucer and of Middle English.

A good deal of Malone's literary criticism presents a sort of parallel to this. A perceptive remark is liable to be marred by some crudity or *naïveté*, as when he writes of the famous stanzas at the end of *Troilus* (v, 1835–48), 'the hortatory stanzas have a highness of tone (though not of formal style, apart from the "O" with which the passage begins) and a depth of feeling . . .'. A long and careful analysis of the end of *Troilus*, which brings out a number of important points, is not used to throw light on its relation to the whole poem. Instead Malone falls back on the old commonplaces ('a recantation', 'literary convention', 'differs in point of view from the body of the poem', &c.) which no longer satisfy most readers of the poem.

Yet there are observations in this book which are well worthy of note. Malone has interesting things to say about the larger

¹ *Chapters on Chaucer*, by Kemp Malone. Baltimore: Johns Hopkins Press. pp. 240. \$3.50.

movements of the narrative in *Troilus* (cf. pp. 106–7), and about Chaucer's use of realistic detail in describing his pilgrims (pp. 198 ff.). The best things are usually concerned with the details of a work, as when he draws attention to the contrast between the desert in the *House of Fame* and the May garden in the *Book of the Duchess* —a contrast undoubtedly significant for the understanding of the *House of Fame* as a whole, though Malone fails to draw any conclusion from it. He points out various interesting connexions between different parts of *Troilus*, and more than once he contributes to the understanding of Chaucer's meaning by what may be called a linguistic comment, as when he observes that the high rank of the Black Knight in the *Book of the Duchess* is indicated by his addressing the dreamer (Chaucer) as 'thou', whereas the dreamer uses 'ye' to him, or that the word 'swich' in *Troilus*, iv. 2 ('But al to litel . . . Lasteth swich joie') marks a transition 'from the particular case of Troilus to earthly happiness in general'.

John Speirs's book, *Chaucer the Maker*,² is announced as 'an attempt to arrive, by the methods of literary criticism, at a fresh estimate of Chaucer's poetry, and of his mind and sensibility, and of the civilization to which he belongs, in so far as these are implied in his poetry'. This large claim is not made in so many words within the book, but its author's air, as of one making discoveries, together with his frequent jibes at the limitations of 'our academic teachers', suggests that this is how he viewed his work. One of Speirs's quarrels with 'academic' critics is that, in his view, they have separated 'Chaucer from the rest of English literature as a Middle English text'. Accordingly he finds it necessary to insist that Chaucer belongs to the great tradition of English literature, to point out likenesses between him and Shakespeare, and to proclaim the relations between his work and the great English novels.

When, in the main body of his book, he discusses Chaucer's works individually he does not, in fact, find much that is 'fresh' to say of most of them; and some of the new points he does make are not likely to be acceptable to those who know Chaucer well—his belief, for instance, in 'a fabliau element in [Criseyde's] composition', and his view of the *Nun's Priest's Tale* as a 'tragi-comic allegory of the Fall of Man'. Yet his observation of the 'Christian overtones' in the *Clerk's Tale*, arising from 'remote but perceptible

² *Chaucer the Maker*, by John Speirs. Faber. pp. 222. 15s.

Biblical echoes and allusions', is valuable, both as illuminating this tale and as being in accord with what is discoverable elsewhere about Chaucer's style. (For 'overtones', or better, 'undertones' of a very different kind, cf. Donaldson on the *Miller's Tale*, pp. 65–66.) He has, too, some good things to say of the tales of the lovers in the *Legend of Good Women*, and of the *Merchant's Tale*. But his criticism largely consists of remarks, some of which are dependent on the labours of scholars like J. Livingston Lowes (whose name is more than once misspelt), and many of which are a rehashing of old (though of course not necessarily, for that reason, bad) judgements and phrases.

Sister M. Madeleva's *A Lost Language and Other Essays on Chaucer*³ is a collection of essays intended for those who find Chaucer's language and Chaucerian scholarship a barrier to appreciation. In general each essay is centred in some one passage from Chaucer's works which is, where possible, quoted in full. (A light glossary is provided at the end of the book.) The passages include the *ABC*, the description of the Prioress in the *General Prologue*, the beginning of the *Parson's Tale*, the address to 'Lyte Lowys' from the *Treatise of the Astrolabe*, the Retraction. It is obvious from this list that the main stress in the book is on Chaucer as a religious writer. Sister Madeleva's method is usually to branch out from the central (quoted) passage into discussion of others which she feels to be related to it; for instance, having spoken of the *ABC*, she goes on to consider other invocations and prayers in Chaucer's writings. The prayers in the *Canterbury Tales* (those of Dorigen, Griselde, Constance, and of Chaucer himself at the end of his work) she finds 'interesting . . . as sincere and becoming expressions of an experienced devotion', 'simple, natural, speaking the language of affection'.

The most substantial of these essays, 'Chaucer's Nuns', was first published in *Chaucer's Nuns and Other Essays* (cf. *Y.W.* vi. 92).

Nevill Coghill's verse translation of the *Canterbury Tales*,⁴ parts of which have been known for some time to listeners to the

³ *A Lost Language and Other Essays on Chaucer*, by Sister M. Madeleva. New York: Sheed and Ward. pp. 147. \$2.25.

⁴ *The Canterbury Tales translated into Modern English*, by Nevill Coghill. Penguin Books. pp. 528. 3s. 6d.

B.B.C., has now been published. In a prefatory note on his translation Coghill remarks that the work gave him 'some four years of delight', and the spirit and vigour of his verses reflect his pleasure in the making of them. The purist may shudder at some passages which appear to reveal a complete misunderstanding of Chaucer's meaning (as when ll. 1307-8 in the *Knight's Tale* are rendered

What more is man to you than to behold
A flock of sheep that cower in the fold?

or l. 857 in the *Clerk's Tale* appears as 'Love never is so old as when it's new'), and he may object to the retention of words like 'delicate' or 'rent' which give the wrong impression in modern English; but there is no doubt that Coghill's version can give, and has given, pleasure to many, and that it has induced some to turn to Chaucer himself. This, one imagines, is the kind of response the translator most desired. It is a recognition that his preference for 'fidelity . . . to idiom and the wealth of meaning in a word, and also to the tone of voice or manner in which the meaning is conveyed'—a preference, in fact, for a true translation rather than a modernization—has been justified.

Some less happy things in this version have been mentioned and it is only fair to quote a few lines in which the spirit of the original is admirably conveyed in the modern idiom. The words spoken by one of the rioters in the *Pardoner's Tale* to the boy will serve (*Pardoner's Tale*, C 667-9):

Run along and ask—look spry—
Whose corpse is in that coffin passing by;
And see you get the name correctly too.

In *Medieval Skepticism and Chaucer*,⁵ Mary E. Thomas attempts to discover Chaucer's attitude to the religious scepticism of his day. The inquiry falls into two main parts. The first, which occupies three chapters, is concerned to show where scepticism is to be found in the thirteenth and fourteenth centuries; the second examines Chaucer's views on religion. In the earlier part many authorities, both medieval and modern, are quoted and discussed, but not always with sufficient critical judgement. This is partly due to a

⁵ *Medieval Skepticism and Chaucer*, by Mary Edith Thomas. New York: William-Frederick Press. 1950. pp. vi + 184. \$3.00.

failure at the outset to determine just what the term scepticism should be taken to include. The definition which Miss Thomas gives (pp. 4-5) is so wide that it permits her to cite, as evidence of scepticism, expressions of opinion or feeling as diverse as the questionings of Dante, Langland, and Julian of Norwich, the exaggerated language of love in *Aucassin and Nicolette*, and Wyclif's attacks upon the clergy (though not his heresies). But a similar uncritical attitude persists in regard to the moderns.

Miss Thomas approaches Chaucer's works with more diffidence and caution, and she shows some perception of his subtlety and of the 'dramatic' quality of some of his writing (though this does not prevent her from implying that Palamon's speech in the *Knight's Tale* about 'the crueel goddes that governe This world' possibly represents Chaucer's own views). Her conclusion—that while Chaucer was 'not out of accord with the Church', he was aware of the 'muttering' of the 'doubting Thomases' of his age—is moderate enough, but hardly recognizable as a characterization of the Chaucer who could write the Prologues of the Prioress and of the Wife of Bath.

Articles of general interest will be mentioned next, and among these A. C. Baugh's survey, *Fifty Years of Chaucerian Scholarship* (*Spec.*, Oct.), is of first importance. After a justified and modestly expressed claim that Americans have been responsible not merely for the bulk of Chaucerian scholarship in this period but for its most notable achievements, Baugh gives first place to the work that has been done on the text of Chaucer, mentioning particularly Root's work on *Troilus*, Manly's and Rickert's *Text of the Canterbury Tales*, and Robinson's *Complete Works*. He then takes Chaucer's major writings one by one, noting the chief discoveries, theories, or critical opinions that have been published about each. With *Troilus* the greatest achievement of the last fifty years is, in his opinion, the 'revolution that has taken place in critical appreciation'—a revolution that is not the result of any one scholar's work. Our understanding of the *Canterbury Tales* has been furthered on the one hand by work on the manuscripts and the text, and on the other by many studies of individual tales and of their sources. Baugh can only refer in general terms to the host of articles and notes which have helped in the interpretation of almost all Chaucer's works. He pays tribute to the aids to Chaucerian scholar-

ship produced during this period, the bibliographies (among which Miss Hammond's pioneer work, *Chaucer: A Bibliographical Manual*, is specially mentioned), Tatlock and Kennedy's *Concordance*, Kuhl's index to the Life Records, Spurgeon's volumes of Chaucer allusions. He concludes his survey by mentioning a number of literary studies.

On matters which are still controversial Baugh expresses his own opinions frankly, and this gives his article an added interest. It is to be regretted that owing to the limitations imposed on him he was obliged to omit all reference to work on Chaucer's life and on Chaucerian chronology.

Other publications, which are 'general' only in the sense that they are concerned with more than one of Chaucer's works, include three on his relations with other medieval writers. Several passages reminiscent of Froissart are noted by Roland M. Smith in *Five Notes on Chaucer and Froissart* (*M.L.N.*, Jan.). Perhaps the most striking is the first, *Knight's Tale*, ll. 2062–4, where Chaucer, like Froissart in *L'Espinette amoureuse* (1572 ff.), makes a careful distinction between Dane and Diane.

In *Chaucer and the Goliards* (*Spec.*, Apr.), J. A. S. McPeek suggests that Chaucer may have had some knowledge of Goliardic literature. He thinks that the Summoner's words 'Purs is the ercedekenes helle' (*C.T.*, A 658), and the description in the *Summoner's Tale* (D 1932–4), may be related to passages in the *Apocalypse Goliae* and the prose satire *Magister Golias de quodam abbe* respectively; at least these works furnish 'the richest analogues in substance and form' to the Chaucerian lines. The third publication, *Chaucer and the 'Ballades notées' of Guillaume de Machaut* (*Spec.*, Oct.), by Raymond Preston, is mainly concerned with Machaut, and particularly with his importance as a musical composer, but at the end Preston illustrates by quotation those qualities of Chaucer's poetry which can be called 'musical'. The passages he quotes are of various kinds, some of interest to the musician, but others 'not at all compliant' to him. As a whole, Preston thinks that they show Chaucer's 'advance within and beyond lyricism'.

Two linguistic investigations may be mentioned here. J. H. Fisher, in *Chaucer's use of 'swete' and 'swote'* (*J.E.G.P.*, July), shows that

the two forms are as a rule used by Chaucer in different senses. There was in Middle English a basic distinction of meaning, *swote* (*soote*) referring to smell, *swete* to taste. So the phrase *swotest* & *swetest* in the *Ancren Riwle* is rendered in the Latin version as *suauissimus et dulcissimus*. By Chaucer's time *swete* had replaced *swote* in many contexts, but where *swote* appears in his works it usually refers to odour or fragrance, or describes nature. It can be used in the sense of 'bland, gentle'.

R. M. Lumiansky's examination of the phrase 'for the nones', Chaucer's 'for the nones' (*Neophilologus*, 1), leads him to the conclusion that Chaucer's use of it is very close to the literal meaning.

Two of the publications on the *Canterbury Tales* are concerned with the plan of the whole work.

R. A. Pratt, in *The Order of the Canterbury Tales* (P.M.L.A., Dec.), maintains that Chaucer had a definite plan for the order of the Fragments which have come down to us, and that the order he intended was the one upheld by Skeat in 1894 in his Oxford Edition, i.e. A B¹ B² D E F C G H I (or I, II, VII, III, IV, V, VI, VIII, IX, X). The only feature of this order which has been seriously questioned is the position of C (Fragment VI). Three positions suggested for it at various times are between A and B¹, between B¹ and B², between B² and D. Pratt considers that there is little weight in the arguments for the first and last of these suggestions. The second suggestion (that the correct order is B¹ C B², or II, VI, VII) has more to be said for it, and Pratt's arguments against it necessarily involve him in a detailed consideration of the much discussed Man of Law's Endlink. The fundamental question is whether or not B² should be attached to B¹, and this is connected with the problem of which pilgrim Chaucer meant to name in the MLEndlink, l. 1179. Pratt accepts the view that in Chaucer's manuscript the beginning of this line read 'Seyde the s . . .', and, of the pilgrims who could be intended by this reading, he thinks the Shipman the only possible one. Having given his reasons for supporting the order B¹ B² (II, VII), he maintains that the correct position for C is between F and G (V and VIII) on the grounds that it is the only one that does not 'produce an awkward effect' or 'break up a "Chaucerian" sequence'.

In the last part of his article Pratt considers two problems about the order of the Ellesmere MS. First, why did the El scribe, who (as he believes) got the right order for all the fragments except B² (VII), fail in this one point? It seems certain that the sequence C B² (VI, VII) existed before any copying of Chaucer's manuscripts began, and this must mean that 'at about the time of Chaucer's death, Fragment VII was accidentally misplaced'. It is, Pratt thinks, significant that the only genuine parts of the *Tales* that are missing in El are the MLEndlink and the Nun's Priest's Endlink, the very links that would be affected by an accidental shifting of B² (VII) from its

proper place between B¹ and D. The second problem is that of the authority of the tale-order in the *a-El* group of manuscripts. Pratt believes it more likely that (except for the shift of B²), this order was derived from an 'authentic "Chaucerian" tradition' than that, as has been suggested, it represents the Ellesmere scribe's revision of the order of MS. Hengwrt.

Pratt mentions, but rejects, a suggestion made by Charles A. Owen, Jr., in *The Plan of the Canterbury Pilgrimage* (P.M.L.A., Sept.), that Chaucer conceived of the pilgrimage as occupying five days, and that the *Tales* can be arranged to fit this scheme. According to Owen, the pilgrims spent two days and part of a third on the outward journey, staying the first night at Dartford, the second at Ospring, and arriving at Canterbury in time for dinner on the third day. To this outward journey Owen assigns the tales of Groups A, B¹, B², and G (with its reference to Boghtoun under Blee in l. 556). The remaining Groups belong to the homeward journey, and Owen would arrange them in the order H (with the reference to 'Bobbe-up-and-doun') D (reference to Sittingbourne, l. 847) E F C I. Owen claims that in this arrangement 'the stages of the journey represent the five acts of a deepening drama'.

At the end of an article entitled *The Framework of 'The Canterbury Tales'* (U.T.Q., Jan.), W. H. Clawson also discusses the order of the *Tales*. He commends Skeat's order, and dismisses the idea that any of the tales were meant for the homeward journey. Clawson's article as a whole is a fairly comprehensive essay on the framework of the *Tales*. It discusses other framed tales and compares Chaucer's with them. It also comments on Chaucer's methods of characterization and on his use of various 'dramatic elements', such as quarrels, disputes, and 'confessions'.

In *Chaucer's Clerks and the Mediaeval Scholarly Tradition as represented by Richard de Bury's 'Philobiblon'* (E.L.H., Mar.), A. Wigfall Green shows that the *Philobiblon* provides illustrations of some of Chaucer's statements about the clerks in the *Canterbury Tales*. He remarks on the coincidence that Richard de Bury met Petrarch at the papal court at Avignon in 1330, and that Chaucer's Clerk of Oxford claims to have met Petrarch. There is no need, Green thinks, to assume that Chaucer means that he himself did so.

Publications concerned with single items in the *Canterbury Tales* will, as usual, be recorded in the order of the *Tales* in Skeat's

Oxford Edition. Those relating to the *General Prologue* are few in number. Sister Brigitta McCarthy writes on the Prioress in *Chaucer's Pilgrim-Prioress* (*Benedictine Rev.*, Jan.). She rejects the view that Chaucer was portraying a living human being, believing the Prioress to be a fiction of Chaucer's imagination created largely because he wanted to tell the story of the 'litel clergeon'. She remarks on the effect of this tale upon the pilgrims—an effect not likely to have been produced by a woman who was, as some think, merely superficially tender-hearted.

The phrases *in muwe*, *in stuwe* used in rhyme in a couplet about the Franklin (A 349–50) are shown by A. A. Prins, *Further Notes on the Canterbury Tales* (*Eng. Stud.*, Dec.), to be of French origin. He discusses the various meanings they have in French and in Middle English. D. W. Hendrickson, *The Pardoner's Hair—Abundant or Sparse* (*M.L.N.*, May), decides that, contrary to the opinion of several editors, Chaucer's description in the *Prologue* meant that the Pardoner had little hair.

Of the several articles and notes which have appeared on the *Miller's Prologue and Tale*, E. T. Donaldson's article, *Idiom of Popular Poetry in the 'Miller's Tale'*, in *English Institute Essays*, 1950,⁶ is the most important, not only for the light it throws on this part of the *Canterbury Tales* but also for its general implications for Chaucer's style. It draws attention to a number of words and phrases from popular poetry evidently used by Chaucer in this *Tale* for humorous or ironical effect. The adjective 'hende', which belongs especially to Nicholas, is a common term of praise in English romances. It is never applied by Chaucer to such characters as Troilus, Palamon, or Arcite; but on one of the two occasions when it occurs outside the *Miller's Tale* it is used by the Wife of Bath to describe the charms of Jankin. It would appear that to Chaucer the word was 'déclassé and shopworn'. Of Nicholas, too, Chaucer writes 'Of deerne love he koude and of solas', and no other Chaucerian lover is said to have any knowledge of 'deerne love', though the phrase is familiar to us in the Harley Lyrics. Sometimes Chaucer applies a well-known word or phrase to something unexpected, as when he says that Absolon's 'rode was reed'.

⁶ *English Institute Essays*, 1950, ed. by A. S. Downer. Columbia Univ. Press and O.U.P. 1951. pp. 236. \$3.00. 20s.

The word 'rode' is appropriate to maidens, and it is significant that the only other man whose 'rode' Chaucer mentions is Sir Thopas. The phrase, 'As whit as is the blosme upon the rys', commonly used to describe a lady's skin or flesh, is used in the *Miller's Tale* of Absolon's 'gay surplys'. By such means the *Miller's Tale* becomes something like a parody of popular romance, and in this, as in its theme of the rivalry of the two small-town gallants for Alisoun, it is well suited to 'quite' the Knight's courtly romance.

The number of popular words and phrases which the *Miller's Tale* shares with the Harley Lyrics is worth noting; but Donaldson, though 'tempted to suggest that Chaucer had the Harley lyrics in mind when he was composing MT', wisely refrains.

Donaldson refers to P. E. Beichner's article *Absolon's Hair* (*Med. Studies*, xii. 1950) which was not available last year. Beichner raises the question of what Absolon's hair (cf. *Miller's Tale*, A 3312–16), and his beauty, might have implied in the Middle Ages. He refers to three groups of writings in which Absolon figures. In Biblical commentaries his hair signified some kind of excess, sometimes excess of the flesh. In some medieval poetry the beauty of Absolon was evidently not clearly distinguished from feminine beauty. The long and elaborate portrait of him in the *Aurora* of Peter Riga (which was probably known to Chaucer, cf. *Book of the Duchess*, 1169) was used by Riga himself in his later description of the Virgin Mary, and by Gower in the *Vox Clamantis* when describing a beautiful woman. Poems of the *Ubi sunt* genre popularized Absolon as a type of physical beauty, and he came to be used as a standard of comparison in other writings. In these something of the same tendency is seen, for while he was first used in reference to men, later he was occasionally used in reference to women. It is worth noting that in Chaucer's *balade* 'Hyd Absolon', Absolon and Jonathan are the only men mentioned among many women.

The name Absolon, and the description of his hair, must therefore have been deliberately introduced by Chaucer to convey the impression that the parish clerk was an 'effeminate dandy'.

In *A Further Note on 'Pilates Voys'* (*Spec.*, July), L. Ellinwood refers to Palsgrave's definition, 'In a pylates voyce, a haulte voyx' (first recorded by Skeat in connexion with the phrase in A 3124),

and he takes Chaucer's phrase to mean 'in a high (falsetto) voice'. He explains that it was the custom, when the Passion Gospels were intoned at the Mass, to sing Pilate's words, 'I am innocent of the blood of this just person' in a counter-tenor (falsetto) voice. Ellinwood mentions R. E. Parker's discussion '*Pilates Voys*' (*Spec.*, Apr. 1950), overlooked last year; but Parker's interpretation of the phrase is quite different. He understood it (as Skeat did) to mean 'in a loud, commanding voice such as that of Pilate in the Mystery Plays'. In his article he examined the characterization of Pilate in religious drama and other medieval writings, and suggested that the common conception of him as a tyrannical and ruthless official resulted from his having been associated in the popular mind with unjust judges and corrupt or overbearing officials.

W. P. Albrecht, *Chaucer's Miller's Tale* (*Explicator*, Feb.), argues that, though Alison is let off more lightly than the other characters in the *Tale*, she too is in some degree the victim of dramatic irony. Leah R. C. Yoffie, in *Chaucer's 'White Paternoster', Milton's Angels and a Hebrew Night Prayer* (*Southern Folklore Quarterly*, pp. 203–10), suggests a relation between the carpenter's 'white paternoster' and a Hebrew night prayer.

It has generally been assumed that for the biblical figures in the *Monk's Tale* Chaucer used the Vulgate and Boccaccio's *De Casibus Virorum et Feminarum Illustrium*; and Pauline Aiken has also detected traces of the influence of Vincent's *Speculum Historiale*. R. Johnson, *The Biblical Characters of Chaucer's Monk* (*P.M.L.A.*, Sept.), notes, however, that some points in Chaucer's biblical 'tragedies' still remain unaccounted for. He believes that Chaucer's prime source was the French *Bible historiale* of Guyart Desmoulins, which was in large part based upon the *Historia Scholastica* of Petrus Comestor. Comparing each of the biblical 'tragedies' in turn with its possible sources, Johnson finds it likely that Chaucer was indebted to the *Bible historiale* for details in the story of Samson, and more certain that he relied upon it for his account of Nebuchadnezzar. The most striking of Chaucer's divergences from the Vulgate is the statement in B 3341 ff., that the king 'leet do gelde' the fairest children of the blood royal of Israel, and the implication that Daniel was among those so treated. The account in the *Bible historiale* provides the closest parallel to these lines.

The Pardoner and his *Prologue* and *Tale* have been the subject of a number of publications. *Chaucer's Satire of the Pardoner* (*P.M.L.A.*, Mar.), by A. L. Kellogg and L. A. Haselmayer, explains the true function of pardoners in the Church and the ways in which that function was abused. According to canon law a pardoner (*questor*) had no power to forgive sin or to sell indulgences. He was simply a messenger (*nuntius*) who 'communicated indulgences from the Pope or Bishop . . . to the believer who had fulfilled the conditions necessary to receiving them' (that is, who had already performed the first two acts of penance, contrition and confession). He could request alms from the believer as a sign that the indulgence was deserved. The indulgence itself had nothing to do with the forgiveness of sins; it could only reduce or remove the temporal punishment (*poena*) after the moral guilt (*culpa*) had been removed by the sacrament of confession and absolution. The pardoner who absolved *a poena et a culpa*, as many did, was committing an abuse. So was the pardoner who preached, for he was only permitted, under licence from the diocesan bishop, to read what was in his letters.

It was the custom to grant to various institutions, and especially hospitals, the right to financial support from the alms received by *questors* and, since such institutions were anxious to obtain as much as possible, they often employed professional *questors*. The great foreign hospitals found it difficult to restrain their *questors* from abuses, and even those which, like St. Mary Roncesvalles, had branches in England were lax in their control. Indeed, to judge by the *Reply of Friar Daw Thopas*, the pardoners of this particular hospital were among the most notorious.

Kellogg and Haselmayer show that Chaucer's 'Pardoner of Rouncivale' is (with the exception of his use of false relics) very much in line with what can be learned from other sources, and they maintain that he is meant to be a 'generic figure'. This, with some reservations, can be accepted; but their conclusion (to quote it in the words used at the beginning of their article) 'that Chaucer's satire is not directed against pardoners or against pardoners of any particular establishment, but against the state of institutional decay which made the existence of the pardoner possible' does not necessarily follow from it.

A second article by A. L. Kellogg, *An Augustinian Interpretation*

of Chaucer's *Pardoner* (*Spec.*, July), suggests that the Pardoner's *Prologue* and *Tale* 'constitute an integrated study in Augustinian terms of the secret punishment of evil'. Kellogg expounds St. Augustine's teaching about the punishment of sin and the *secreta mentis poena* suffered by the sinner, and he shows that Chaucer certainly knew something about this teaching and could have known it in full through various works with which we know he was familiar. Kellogg then proceeds to relate the *Prologue* and *Tale* to the Augustinian doctrine. According to him, the Pardoner demonstrates in his *Prologue* (ll. 439–53) 'not only the aversion of the will from God which is common to all sin, but the pure refusal of the will to serve God which is the sin of pride'. His *Prologue* shows him, too, attempting to pervert the order of the universe, which is 'so painfully opposite to the disorder of his own soul', by making a mock of human law, of human beings, and of God. It is thus 'a concentrated study of the evil, destructive side of the Pardoner'.

Kellogg's attempt to bring the *Tale* into line with Augustinian teaching is less convincing. He maintains that in it we witness a struggle between good and evil, between humility and pride, and that in the Pardoner's 'final confession' (ll. 916–18) he suddenly reveals, though for a moment only, the good in his being which he has all along been striving to conceal. This interpretation depends on Kellogg's view that the Pardoner's basic sin is pride.

The view that the Old Man is 'Death himself or . . . his representative' is challenged by W. J. B. Owen in *The Old Man in 'The Pardoner's Tale'* (R.E.S., Jan.). It is true that one of the drunken rioters calls him Death's spy, but Chaucer himself is silent. In the analogues, the corresponding figure is a hermit, a wizard, or Christ; in Chaucer's story there is 'an absence of definition' which 'emphasises his seeming triviality'. We see the Old Man through the eyes of the revellers to whom he is of no account and who notice only that he is old. They forget him, as they forget Death (cf. l. 772), as soon as they find the treasure. Positive evidence that he is not Death is provided by the fact that he himself seeks death and desires to return to Mother Earth. Owen takes him to be merely an old man who, in order to get away from the revellers, sends them towards the tree, not knowing that the gold is there. In the analogues the hermit 'has seen the gold, has identified it with Death, and is fleeing from it; he leads the revellers to it and points it out directly'.

Chaucer omits all this, and by his omissions adds immensely to the dramatic irony both of the old man's words and of the whole situation. He is Death's spy, but neither he nor the revellers know it. Owen suggests that Maximian's First Elegy may have contributed something more vital to Chaucer's conception than has hitherto been recognized, notably the idea of the Old Man's seeking for death instead of fleeing from it, which is the main difference between Chaucer's figure and those of the analogues.

James Sledd, *Canterbury Tales C 310, 320: 'By Seint Ronyan'* (*Mediaeval Studies*, xiii), comments on the oath used by the Host and echoed by the Pardoner, and supports the view that St. Ronyan is to be identified with St. Ninian. Sledd shows that St. Ninian was a mighty saint from the time of Bede till after the Reformation. There was every reason why the Host and the Pardoner should know of him. But he was renowned for his fasting and abstinence, and the Pardoner's swearing by him while they were at a tavern (cf. C 321–2) was therefore a piece of cynical impudence. He added spice to it by mocking the Host's pronunciation of the saint's name. Ronyon (Ronyan) are among the known 'vulgar' pronunciations of the name Ninian.

J. E. Cross, *On the Meaning of 'A-blakeberayed'* (*Cant. Tales, C 406*) (R.E.S., Oct.), notes that the dialect verbs 'mooch, mitch', meaning 'to go blackberrying', have an extended sense 'to play truant (in order to gather blackberries)', and he suggests that this double sense existed with the verb 'to blackberry'. The Pardoner is saying, in effect, 'I care not, when they are buried, though their souls play truant'. Shakespeare's line in *Henry IV*, Part I, ii. 455, 'Shall the blessed sun of heaven prove a micher and eat blackberries' shows a similar connexion between the two ideas.

Modern analogues to the *Pardoner's Tale* have been noted by Henry B. Woolf, '*The Pardoner's Tale*: Another Analogue, and by Thomas A. Kirby, '*The Pardoner's Tale*' and '*The Treasure of the Sierra Madre*' (both in *M.L.N.*, Apr.).

Chaucer's methods of presenting characters are discussed, with particular reference to the Wife of Bath, by Wayne Shumaker in *Alisoun in Wonderland: A Study in Chaucer's Mind and Literary Method* (E.L.H., June). Shumaker's contention is that Chaucer's

interest was not in the individual; he nowhere commits 'himself utterly to an exploration of the implications of personality'. The details which Chaucer records about the Wife seem to individualize her, but some of the most promising are not followed up; for instance, he tells us in the *General Prologue* about her pilgrimages, but in her own *Prologue* there are almost no references to them. Instead, he weaves her *Prologue* out of a series of quotations from authorities—that is, he prefers to use 'impersonal' material rather than 'personal'. This, Shumaker thinks, is in keeping with his usual habit of mind which was 'to work from discrete human situations towards something broader'. Chaucer, he concludes, was not 'modern' either in outlook or method.

The significance of the knight's conversion in the *Wife of Bath's Tale* is emphasized by J. P. Roppolo in *The Converted Knight in Chaucer's 'Wife of Bath's Tale'* (*College English*, pp. 263–9); and Roppolo's views are supported and enlarged upon in W. P. Albrecht's discussion of the old hag's sermon, '*The Sermon on Gentilesse*' (*ibid.*, p. 459).

In an article which appeared in *P.Q.*, October 1950, *The Heir in the 'Merchant's Tale'*, Milton Miller notes that one of January's reasons for wishing to marry a young wife is that he may have an heir (cf. E 1271–2). This is one of Franc Vouloir's reasons for marrying in Deschamps's *Miroir de mariage*. In Chaucer the motive increases the irony of the *Merchant's Tale*, for May uses the plea of her pregnancy to persuade blind January to lift her into the pear-tree (E 2328–37), and the reader knows that the result may well be a dubious 'heir' for January.

C. Hugh Holman, *Courtly Love in the Merchant's and the Franklin's Tales* (*E.L.H.*, Dec.), refers to a number of recognized similarities between the two tales. Each is concerned with the same three characters, a husband, a wife, and a squire, who is the would-be lover of the wife. In each the husband is temporarily 'removed' (January by his blindness, Arveragus by his absence in England); in each the crisis is connected with supernatural happenings and the wife is finally restored. Yet, for all these likenesses, the tales differ completely in tone. Holman shows that both similarities and differences are sharpened, and gain added significance, when the two

tales are considered with reference to the code of courtly love. It is obvious that the characters in both are involved in a conflict between the demands of matrimony and the courts of love. In the *Merchant's Tale* many of the trappings of courtly love are used with ironical effect; Chaucer creates a sophisticated and glittering surface, but gives us beneath it 'a dark, cynical and unlovely tale'. In the *Franklin's Tale*, though the characters are quite different (except for some obvious likenesses between the two squires), there again seems to be criticism of the code of love. Dorigen's answer to Aurelius, 'Ne shal I nevere been untrewe wyf' (F 984), is treason against the religion of love, and it is clear that Chaucer means us to sympathize with her point of view. In the tale as a whole he directs our sympathies away from the courtly lover and towards the preservation of the marriage tie.

In the *Function of the 'Squire's Tale' in the Canterbury Scheme* (J.E.G.P., Apr.), Marie Neville aims at showing that the *Squire's Tale* is no interruption of the Marriage Group, but that, on the contrary, it forms a 'bridge' between the two preceding *bourgeois* tales of the Wife of Bath and the Merchant and the *Franklin's Tale*. The *Squire's Tale* is aristocratic in tone, like the Knight's. To some extent, indeed, the Squire plagiarizes his father's tale. Canacee in her garden reminds us of Emily in hers. Canacee in the one tale, Theseus in the other, exemplify 'gentilesse', and of each the same line is used—'pitee renneth soone in gentil herte'. It is this quality of 'gentilesse' for which the Franklin praises the *Squire's Tale*; and his own tale, which provides further illustration of this quality, is in part a compliment to the Squire. There is special significance in the words,

Thus kan a squier doon a gentil dede
As wel as kan a knyght. (F 1543-4.)

Miss Neville brings out this link between the *Squire's Tale* and the *Franklin's Tale* clearly, but her argument that at the same time the *Squire's Tale* makes a counter-attack upon the Wife of Bath, by an 'insistence [in the falcon's story] on the freedom and dignity of both lovers', carries less weight.

R. M. Lumiansky, *The Character and Performance of Chaucer's Franklin* (U.T.Q., July), sees the Franklin as a man swayed by two

main interests. He has held high office, which suggests that he has skill in and regard for practical matters, and at the same time he has a strong desire for social advancement. His lavish hospitality may well be his idea of the sort of behaviour that is proper to the nobility. Lumiansky thinks that in his *Prologue* and *Tale* he tries to appeal to two kinds of listeners, the 'gentils' and those of lesser station, and that this explains certain peculiarities in the *Tale*, notably the attempt made in it to combine the ideals of courtly love and of successful marriage. Lumiansky does not consider that the combination succeeds, for, to his mind, it results in incongruous behaviour on the part of the two chief characters in the story, and particularly of Dorigen.

Troilus and Criseyde has been considered from various aspects. The important part which Boethius's *De Consolatione Philosophiae* played in its creation is re-emphasized by Theodore A. Stroud in *Boethius' Influence on Chaucer's Troilus* (*Mod. Phil.*, Aug.). It was noted by H. R. Patch that the stages of the poem roughly correspond to the sequence of arguments in the *Consolatio*, and Stroud finds that these correspondences help to explain the end of the poem. Chaucer really has 'two opposed, but self-contained, conclusions'. In the first, Troilus is left as the 'pitiful dupe of faithless love', unable either to avenge himself on Diomede or to find relief in death; in the second, he is 'granted release from his agony and an answer to his questions'—an answer which leads on to the Christian solution addressed to 'yonge, fresshe folkes'. This double ending is the sign that the love story is also a philosophical 'quest', parallel in certain respects to the *Consolatio*.

Stroud thinks that Chaucer intended to add love (courtly love) to the 'false goods' which are exposed as worthless in the *Consolatio*, and that his adaptation of the *Il Filostrato* was undertaken for this end. Such an intention, he maintains, accounts for puzzling features in the characters of Troilus and Criseyde, and he shows in detail how their qualities and behaviour appear when Troilus is regarded primarily as a man to be won from the 'false good' of his love for Criseyde, and Criseyde herself is taken to represent the worldly possession of which he must be deprived.

John W. Clark, in *Dante and the Epilogue of 'Troilus'* (*J.E.G.P.*, Jan.), approaches the end of Troilus by a different route and with

different interests. In the epilogue Chaucer is proclaiming the superiority of heavenly love to earthly, and it would therefore have been natural for him to recall the treatment of this theme in the *Divina Commedia*. The two passages to which Clark thinks he turned are *Paradiso*, xiv. 25–27, and xxii. 128 ff. The first is not in itself so significant, but it immediately precedes the passage which Chaucer rendered in the opening lines of the last stanza of *Troilus*. The second contains, beside the idea of heaven's superiority, the looking down from heaven to earth. This last feature is, of course, also in Boccaccio's *Teseida* (xi) and the resemblances between the two Italian passages, which include verbal likenesses, are so close that it seems pretty clear that Boccaccio borrowed from Dante. The verbal likenesses, Clark thinks, sent Chaucer from Dante to the *Teseida*. Here, however, he encountered a difficulty, for in the *Teseida* Arcita looks down from the lunar sphere, whereas in Dante (and also in the *Somnium Scipionis*, which Chaucer may have had in mind too) the earth is viewed from the stellar sphere. This difficulty Chaucer overcame by a vagueness in his own account; he deliberately does not make it clear exactly where Troilus's spirit is.

The supposition that Chaucer went first to Dante and afterwards to Boccaccio accounts, in Clark's opinion, most satisfactorily for the details in Chaucer's epilogue, and for Chaucer's differences from Boccaccio.

S. B. Meech explains that his article, *Figurative Contrasts in 'Troilus and Criseyde'* (*English Institute Essays*, 1950, pp. 57–88), is a sample of a larger study of Chaucer's treatment of *Il Filostrato*. He finds that a persistent feature of Chaucer's adaptation is his 'intensification of contrasts' between persons and between different sides of the same person, and, through this, he also achieves an intensification of the 'irony of character and circumstance'. Figurative expressions, which Meech is considering here, play a large part in bringing out these contrasts.

Chaucer has all the most important kinds of figurative expressions found in *Il Filostrato*, but he often changes their implications. Though he takes over less than one-fifth of Boccaccio's figures, he adds so many of his own that his poem is the richer in images. His figures distinguish his characters far more than Boccaccio's, those of Troilus being romantic and 'emotionally charged', Pandarus's in general more prosaic and realistic.

Meech distinguishes seven important kinds (or 'patterns') of figurative expressions, according to whether they are concerned with religion, the social order, man's 'acquired skills', his body, animal life, natural scenery, or fire and cold. He gives examples of each, showing how they indicate contrasts of character. Images of sickness and care (which Meech includes under figures connected with man's body) are much more frequent in Chaucer than in Boccaccio, and far the greater number of Chaucer's are used in reference to the woes of Troilus; Criseyde's woes are rarely so pictured. This difference helps to suggest the greater intensity of Troilus's passion.

In a note on Troilus's hymn to love, entitled *Chaucer's 'Troilus and Criseyde'*, III, 1744–71 (*Explicator*, Oct.), J. V. Hagopian points out that the last stanza (ll. 1765–71) is not, like the rest of the hymn, based on Boethius. It is Chaucer's addition; and it imparts to the hymn an explicitly Christian tone. Hagopian thinks the position of the hymn in the poem is significant, for it marks the mid-point of a 'tripartite balance'. Troilus first mocks at love, then praises its stabilizing power, and finally suffers the consequences of the instability of his own love.

A small group of publications deals with various points in Chaucer's love-visions. In *Tyrants of Lombardy in Dante and Chaucer* (P.Q., Oct. 1950), P. G. Ruggiers compares Alceste's advice to the God of Love in the *Legend of Good Women* (Prol. F 373–90) with a passage in Dante's *Convivio*, IV. xx. There are several similarities between the two passages, but they diverge at a crucial point, for where Dante insists upon 'divinity in certain kinds of men'—men, that is, 'of inherently noble natures', Chaucer speaks of men of high station, seeming to assume that such are by nature noble. Chaucer certainly knew Dante's view that nobility is a gift of God not necessarily derived from high station, so it would appear that his assumption was made ironically, perhaps with Bernabo Visconti specially in mind.

Yet another attempt to determine Chaucer's intentions in the *Parlement of Foules* is made by G. Stillwell in *Unity and Comedy in Chaucer's 'Parlement of Foules'* (J.E.G.P., Oct. 1950). Threading his way through the mass of scholarly writing that has accumulated

round this poem, Stillwell selects and links together what impresses him, and particularly what will help to show that the poem had 'a greater unity than it is generally thought to have'. He discusses the parliament of birds in some detail, taking the various birds to be representative of social groups in Chaucer's day, and explaining how he thinks their speeches should be interpreted. His conclusion about the *Parlement* as a whole is that it is 'a comedy of medieval manners and ideas adapted to the framework of the love-vision'.

James R. Kreuzer's article, *The Dreamer in the 'Book of the Duchess'* (*P.M.L.A.*, June), attempts to distinguish between the Dreamer in the dream and the Dreamer who is the narrator of the poem. The Dreamer-Narrator may be 'dulled and almost stupefied, by long suffering' (Kittredge), but the Dreamer in the dream is not. He shows a sense of delicacy and propriety, and his failure to understand is deliberately assumed so that the Knight may relieve his grief by telling his story.

George B. Pace has continued his study of the manuscripts of Chaucer's minor poems. In *Otho A. XVIII (Spec., Apr.)*, he announces his discovery of an eighteenth-century transcript of the Chaucerian portion of the burnt Cotton MS. Otho A. XVIII. The texts included in it, which he prints, are *A balade by Geffrey Chaucier vppon his dethe bedde . . .* (i.e. *Truth*), *Balade Ryalle made by Poetecall Chaucyer a Gaufrede* (i.e. *Lak of Stedfastnesse*), *Purse*, and *Cantus Troili* (= *Troilus*, i. 400 ff.). To discover the value of this transcript (Co), Pace examines the affiliations of each of its several texts. For *Truth*, the interest of Co lies in its title. Its similarity to the title in the Shirley manuscript, Trin. Coll. Camb. R.3.20, suggests a relation between them, and this is borne out by the textual variants. But Otho A. XVIII was not itself written by Shirley, and Pace does not find sufficient evidence to justify the assumption that it had a Shirleian original.

For *Lak of Stedfastnesse* the textual variants of Co are especially interesting. Their importance is made clear in a second article by the same author, *Chaucer's 'Lak of Stedfastnesse'* (*Stud. in Bibliography*, Bibliographical Soc. of the University of Virginia, iv. 105–22), in which the manuscript relations of that poem are fully discussed. The best manuscripts divide into two groups at ll. 5, 10, 28, but the transcript of MS. Otho A. XVIII (Co) has readings in these

lines which are transitional between the two sets of variants hitherto known, and it can therefore be assumed that one of these sets is scribal in origin. Pace shows that it is the readings of MSS. Hatton 73, Harleian 7333, Trin. Coll. Camb. R.3.20, and the newly discovered Co that are unauthentic. Of the other manuscripts and printed texts, four are at one remove from the original, and MS. Cott. Cleo. D. VII is the best of them. Pace prints a text based on this manuscript. It agrees fairly closely with Skeat's text which was based on the same manuscript, and with Robinson's; but it differs in important respects from the texts of Heath, Holt, and Koch, who chose inferior manuscripts as their authorities.

In *The Genesis of the Chaucer Apocrypha* (S. in Ph., July) Francis W. Bonner considers why so many spurious works should have been attributed to Chaucer. Chaucer's own lists of his writings, with their references to works no longer extant, and such statements of his as 'he hath toold of loveris up and doun . . .', gave the first impulse towards the attribution of poems like the *Court of Love* and the *Isle of Ladies*. The process was helped on by the remarks of Gower, Lydgate, and Shirley, and by the fifteenth-century habit of producing collections of works in which non-Chaucerian and authentic items were to be found side by side. In some of these fifteenth-century books spurious works are already ascribed to Chaucer. Bonner gives a list of apocrypha appearing in fifteenth-century manuscripts. He concludes that Chaucer's reputation was such that it was natural that poems by his imitators should be associated with him.

Bonner writes on Chaucer's later reputation in *Chaucer's Reputation during the Romantic Period* (*Bull. of Furman Univ.* XXXIV. iv), and R. H. Bowers, in *Brathwait's 'Comments' upon Chaucer* (*N. and Q.*, 22 Dec.), makes some observations on the nature of these *Comments*, which appeared in 1655.

V

MIDDLE ENGLISH

II. BEFORE AND AFTER CHAUCER

By GLADYS D. WILLCOCK

THE year 1951 produced two works in selective literary history and a new ME. Reader. The tendency, noted under 1950, towards the recognition of literary 'self-sufficiency' in ME. imaginative writing is gaining strength. While there is something of a pause in output on such favourite topics as the *Ancrene Riwle* and *Gawayne*, students of *Piers Plowman* have been very active and there is a larger group than usual of articles on the drama. Partly through the necessity of including some compendious studies which, while they find the bulk of their material in the central ME. phase, look back to earlier stages and onwards to later developments, it has been more difficult than usual this year to devise a self-explanatory order. First will come, as before, works of general, cognate, and comparative interest and what little there was in 1951 dealing with the 'pre-history' of romance. Next will follow work on the earlier ME. phase. The florescence or fourteenth century will be introduced by the works of literary history mentioned above, in which the lyric bulks particularly large; after articles on mixed, mainly secular, fourteenth-century verse, *Piers Plowman* will wind up its century. Fifteenth-century verse, the drama, and later prose will make up the latter half of the chapter.

Among topics of general interest a prominent position was taken by arguments about the 'medieval Renaissance', or the validity of the concepts 'medievalism' and 'Renaissance', not all of which are closely relevant to medieval English vernacular literature. R. S. Lopez's *Still Another Renaissance?* (*Am. Hist. Rev.*) and W. K. Ferguson's *The Interpretation of the Renaissance: Suggestions for a Synthesis* (*Journ. of the Hist. of Ideas*) pertain mainly to cultural history. Ferguson's article chiefly orients itself towards the 'ordinary' Renaissance which he dates 1300 to 1600 and defines as 'the

transition from medieval to modern civilization . . . possessing certain distinctive traits and a high degree of cultural vitality'. But before 1300 he is prepared to find a 'medieval' world—a distinctive order of mind and culture, and the 'humanism' of the twelfth century is *sui generis* and not to be confounded with that of his long period of crisis or transition which was not feudal, not clerical.

The two articles next to be considered review the arguments for and against the notion of the twelfth-century renaissance generally associated with the name of Haskins. By invoking the glamour of the word 'Renaissance' this idea, among critics and historians still swayed by the post-Petrarchan reaction against 'medievalism', had the merit of securing respect-worthy status for the great minds and movements of the twelfth century. It has, however, led to a great deal of unreal and largely verbal argument, and now, when, Haskins having carried on his medieval Renaissance to c. 1250, Ferguson begins the Renaissance in 1300, where are the Middle Ages? This is the question to which Eva M. Sanford is led by her synthesis of leading modern views in her article: *The Twelfth Century—Renaissance or proto-Renaissance?* (*Spec.*, Oct.). She has, in the end, no doubt of their existence; there *was* a medieval mind or way, distinctive and recognizable, a mind which could rise to its own peaks. She comes to the sensible conclusion that the twelfth century can very well stand on its own merits.

In this chapter there has been occasion to note more than one article by Urban T. Holmes on OF. sources or parallels to ME. writings, and in his contribution to this discussion we move nearer to actual medieval literature. He makes the point that a 'renaissance' is not necessarily a rebirth of anything, but may be a sudden increase of enthusiasm and intensity. He is accordingly content to use as synonyms 'florescence' or 'upsurge', and it is with the vernaculars that he is mainly concerned. He recalls the view that the twelfth-century liberation was a lay revolt of the troubadours against an ascetic Church, that it was the fusion of cleric and knight that produced the romances, and so on. He dates his 'upsurge' from c. 1000, and, following the historical school of Toynbee, he sees it as the result of pressures and cross-fertilizations in border-regions between France and Provence, France and Brittany, England and Wales. It was a florescence of vernacular energies, it was 'medieval'

and accompanied the strengthening of feudalism. It was western European, and Italy, shut off from it, developed her humanism ready for export when the time came. But—this seems to be the gist of Holmes's concluding remarks when linked up with some earlier statements—because 'medievalism' was a blend of many streams it was, when the time of Italian exports came, not only eager but vital enough to assimilate and use, and, because one of the 'streams' was continuous with the revered Roman past, the later talk about a 'break' was often 'only talk'.

Only the earlier portion of E. A. Bloom's *The Allegorical Principle* (E.L.H., Sept.) is relevant to this chapter. After noting that critics have been more unanimous as to what Allegory should be than as to what it should do, Bloom devotes himself to a necessarily summary résumé of the vicissitudes of Allegory from the three degrees of medieval 'insight-symbolism' to William Empson.

D. W. Robertson's critical crusade on behalf of 'historical criticism' was noted last year. His closely packed article, *The Doctrine of Charity in Medieval Literary Gardens: a Topical Approach through Symbolism and Allegory* (Spec., Jan.), may be taken as further application and illustration, in so far as, having reconstructed the medieval symbolic, oblique approach, he shows us how to read as far as possible with medieval minds. There is much erudition and fascinating detail in this article, and most of it lies within or in the near background of ME. literature. When the medieval theologian or commentator elaborates his allegorical and anagogical meanings, he is, however complicated, moving in his own field and we are prepared to accept process and results (including the transmutations in vernacular writings such as *Piers Plowman*). It is the more secular 'imaginative' works that modern readers still misinterpret by insufficient allowance for medieval obliquity. This is illustrated from Grendel's mere (where we make a 'problem' by our own literalness), from Andreas Capellanus's *De Amore* (to be read ironically), and the *Romaunt of the Rose*, where, of course, the garden symbolism comes very richly into its own. Guillaume de Lorris's portion of the poem is not 'straight'; it seeks to induce 'no surrender in its readers'; its concern, briefly, is with the overriding medieval spiritual values. It follows that there is no break in intention between Guillaume's portion and Jean de Meun's. Jean is merely less 'oblique'. January's *hortus conclusus* in the *Merchant's*

Tale shows that symbolism is compatible with hearty human comedy. In both parts of his article Robertson claims that this perpetual concentration on inward, spiritual meanings, while it appears to deny the colour of this too much loved earth, evokes its own aesthetic response, because it uncovers the only beauty which human eyes could be encouraged to see.

F. Mossé's lively and well-informed article *Le Roman de Renart dans l'Angleterre du moyen âge* (*Les Langues modernes*, mars–avril) can be best considered here under comparative material since, though the bulk of the latter part traces the Renard-saga in England, a great deal of space has to be given to the controversial origins and the twelfth-century (and subsequent) developments in France. An eye is kept throughout on what was happening in other countries of western Europe. Renard and his animal companions 'toured' Europe and penetrated even to Iceland; it was from a Flemish source that Caxton drew his version. Inevitably, the *Nun's Priest's Tale* occupies the centre of the English field and does not concern us here, except to note that in Chaucer's Tale the fox is subordinated, whereas he is, of course, the 'hero' elsewhere, and that Chaucer does not use his saga-name; he calls him Daun Russell and that only once. If Sisam is right (and Mossé supports him) this means that Chaucer perhaps had not a full or clear view of the whole saga and that the Renard-story had passed its peak of popularity. Its florescence in this country would therefore be early rather than late (cf. the thirteenth-century *The Vox and the Wolf*), though Renard staged a vigorous return after Caxton's popularization of the Flemish story.

Several points of wider interest emerge. Of the genuine popularity of the saga there can be no doubt. Unless the animal-names had become household words, there would not be so many Reynards and Reynoldses in this country, and the medieval carvers would not have been impelled to represent in churches and cathedrals so many none-too-edifying episodes of Renard's career. Yet of literary treatment there is little more (apart from some allusions) than the two works mentioned in this notice. This meagreness of literary record is, Mossé points out, an example of the deceitfulness of literary history, reflecting the proportions of what was allowed to survive. Monastic copying acted like a sieve. We may be thankful that Chaucer's Tale has survived to remind us that the people of those

days did not only listen to edifying *chants* or absorb anagogical implications.

Works of almost entirely comparative interest will, as before, be briefly indicated in classified note-form:

(i) Medieval Latin.

A History of Mediaeval Latin Literature, translated by Jean C. Snow from *Littérature d'Occident: Histoire des lettres latines du moyen âge*, by Maurice Hélin, 1949. N.Y.: Wm. Sulloch. pp. 130. \$3.00.

'*Liber Floridus*': *Mittellateinische Studien*, ed. by B. Bischoff and S. Brechter, in *Festschrift für Paul Lehmann*. pp. xiv + 384.

Andreas Capellanus and St. Bernard of Clairvaux: the Twelve Rules of Love and the Twelve Steps of Humility, by R. J. Schoeck (*M.L.N.*, May). Schoeck asks: 'Why did Andreas posit twelve rules of love?' Also (see above under Robertson) he thinks Andreas, here at least, consciously ironical. Finds a curious relationship between the twelve rules of love and St. Bernard's twelve rules of humility. Gives a Table of Correspondences, most of which, however, do not seem very striking.

(ii) Anglo-Norman, Old French, Middle High German, &c.

Notes on some Treatises of Devotion intended for Margaret of York (MS. Douce 365), by Kathleen Chesney (*Med. Aev.*).

Seven More Poems by Nicholas Bozon, by Sister M. Amelia Klenke. *Franciscan Inst. Publ.*, No. 2. N.Y. paper. pp. ix + 162. \$2.00.

The Romance of Tristram and Ysolt. Translated from the Old French and Old Norse, by R. S. Loomis. N.Y.: Columbia Univ. Press. pp. 293. 22s. 6d. A revised edition of the original work of 1931, with, at the end, a Bibliography of new works relevant to the subject appearing between 1931 and 1951. This translated romance is put together from the Old French of Thomas (of Britaine) and the Norse translation of Thomas made by the Monk Robert in 1226, according to methods and principles explained in the Preface. There is a brief but interesting Introduction on the Court of Henry II and Eleanor of Aquitaine and on the Welsh and other affiliations.

Gower's Miroir and its French Sources: a re-examination of evidence, by J. B. Dwyer (*S. in Ph.*, July). The evidence re-examined is that collected by R. Elfreda Fowler: *Une Source française des poèmes de Gower*. Mâcon, 1905.

Studien zur Gralssaga, by Helen Adolf (*Archiv für das Studium der neueren Sprache*. Bd. 188).

(iii) Bibliography, Works of Reference.

The Bibliographical History of Anonyma and Pseudonyma, by Archer Taylor and F. J. Noshier. Univ. of Chicago Press for the Newberry Library. pp. x + 289. \$12.50. Medieval period included in complete survey of the 'literature of concealed authorship'.

Further Incipits of Mediaeval Scientific Writings in Latin, by Lynn

Thorndike (*Spec.*, Oct.). Additional to *A Catalogue of Incipits, &c.*, by Thorndike and Kibre, 1937, and *Additional Incipits* by Thorndike (*Spec.*, 1939).

Standard Dictionary of Folklore, Mythology and Legend, ed. by Maria Leach. N.Y.: Funk & Wagnalls, 1949/50. 2 vols. \$15.00.

There has been a marked pause in work on Geoffrey of Monmouth and the 'pre-history' of the Arthur-stories. The only piece calling for notice before embarking on ME. proper is J. C. Russell's *Arthur and the Romano-Celtic Frontier* (*Mod. Phil.*, Feb.). This is not an easy article to summarize since Russell has to deal succinctly with very remote and complicated matters. From Gildas's statement that writings by authors of his own country had been destroyed, the inference is drawn that Gildas-material which cannot be shown to derive from Orosius and continental sources is to be attributed to oral tradition. Here we are on shifting sands. The first part of the essay deals with the northern frontier—with the late Roman world based on the Walls. Russell accepts the 'Arthur of the Walls' for whom W. A. Nitze and others have argued in earlier articles (see *Y.W.* xxiv. 56; xxx. 73). From the Wall, memories and traditions would filter south-westward *via* Chester and Caerleon. Presumably it was in the West that they were nursed and fostered and the sense of a Celtic leadership grew up. Much of the middle of this article is occupied by the chronological tangle offered by the few fragmentary sources. Russell considers that we can only make sense by postulating two Arthurs. Later he turns to another frontier—that between east and west Celts in or near London—and tackles another nebulous problem, the extent of London's survival during the fifth and sixth centuries. Basing himself on the work of Wheeler, Myres, and Collingwood, he considers that the evidence provided by the persistence of the ancient streets has not yet been fully used. Finally, he claims that the withdrawal of the legions having thrown new responsibilities upon the Romano-Celts, they rose to them in some measure and developed along the western marches a distinct culture and traditions, to which Gildas and a few other scraps of information provide a clue.

University students of English had their approach to the difficult phase of early ME. facilitated by the publication in 1951 of Dickins's and Wilson's *Early Middle English Reader*.¹ It is

¹ *An Early Middle English Reader*, ed. by Bruce Dickins and R. M. Wilson. Cambridge: Bowes & Bowes. Facsimiles. pp. xvi + 335. 15s.

designed to fill the gap between OE. Readers and Sisam's *Fourteenth Century English Verse* for those to whom Joseph Hall's Reader is too specialized. The editors do not offer an anthology but a selection of texts which, while of as much intrinsic and literary interest as possible, shall meet the needs of linguistic students. No modern compiler of a Reader can take the space Morris and Skeat allowed themselves; in the Preface the editors set out frankly and judiciously the difficulties of selection and arrangement imposed by the necessity of giving maximum illustration and guidance in reasonable compass. As teachers they know very well the pitfalls lurking for students; they have endeavoured to promote accurate rendering by liberal semantic comment in the Notes and full attention to syntax and construction. To some texts they give very nearly a note a line. Each extract is provided with a summary of information as to Manuscript, Dialect, Inflexions, Sounds, and Orthography as well as the notes on individual features. In all ME. Readers and editions the Glossary is a crucial matter for students who, as a rule, find working with dictionaries disheartening in view of the dialectal and orthographical fluctuations. Dickins and Wilson have made heroic efforts to give the beginner enough assistance without overloading. It is not an *index verborum*, but cross-references are provided to help in tracking down. Succinct etymologies, devices to give assistance with changing quantity of vowels, a Table of ordinary variations (e.g. with *-ht*) are further helps. Space is even saved by using superior figures to distinguish parts of speech: thus, **abak**⁴ = 'backwards', adv.

It is only from time to time that someone finds sufficient leisure and courage to tackle the vast bulk of the *Ormulum*. One of the rare experts in this field, H. C. Matthes, has an article this year in *J.E.G.P.* (Apr.), *Die Orrmulum-Korrekturen*. This article can be regarded as, in considerable measure, an answer to J. E. Turville-Petre's *Studies in the 'Ormulum' MS.* (*J.E.G.P.*, 1947) which finds it impossible to take the same view of the 'unity' of the *Ormulum* as that which Matthes maintained in his *Die Einheitlichkeit des 'Orrmulum'* (Heidelberg, 1933). In this context the 'unity' is a matter of the relationship of the original work (which, it is generally assumed, we have in autograph) and the corrections or alterations made in the manuscript. Matthes reviews in detail a number of contexts containing such alterations and then takes up the question of author (A)

and corrector (B) relationship, including the possibility of casting Orm's brother Walter for the role of B. Mrs. Turville-Petre found evidence that B's more structural alterations showed 'some lack of understanding' and that B played an entirely subordinate part. Matthes finds, on the contrary, that his earlier conviction of 'unity' has strengthened—that the corrections derive 'nicht nur geistig sondern auch technisch' from Orm himself.

A. C. Cawley, in his article *Astrology in 'The Owl and the Nightingale'* (*M.L.R.*, Apr.), reminds us of the problem created for the Church by the spread of astrology as a science of divination; this was tantamount to an attack upon the doctrine of free will. The authority of the Church was, however, unable to stop this spread; the hold of astrology on the later Middle Ages is plain to every student of the period. Cawley believes that the Owl and Nightingale dispute covers (among other things) the early ecclesiastical hostility to astrology and that it is modern indifference that has caused this to be overlooked. The Nightingale is made the vehicle of the Church's hostility; the Owl (naturally) defends the rights of divination not by assertion merely, but by a subtle defence of its compatibility with Christianity. Cawley finds it 'incredible' that a poet so lively should not have shared and expressed the excitement caused by astrological predictions concerning the famous planetary conjunction of 1186 and believes that this may have some bearing on the date of the poem. It is true that the Nightingale does not overlook the opportunity offered by the fact that her opponent is the 'boding' Owl, but the actual body of astrological reference, terminology, &c., offered in support is not substantial.

Notice of work on the early ME. phase can be concluded by the only study of transitional prose in 1951—Celia Sisam's *The Scribal Tradition of the Lambeth Homilies* (*R.E.S.*, Apr.). These homilies seem to be sermons collected for some parish priest to deliver to his congregation. It is the object of this article to show how a study of the scribal handling can shed light on transmission and on method and purpose of compilation. The Lambeth Homilies are a composite collection; on grounds of orthography they are here divided into A and B, with some subdivision. A scribe seems to have been commissioned to assemble one collection from two manuscripts (X and Y); these manuscripts would themselves be compilations,

containing sermons of differing provenance and date. We are to ascribe to the processes of transmission the characteristic (and frequently baffling) forms, spellings, and constructions of the Lambeth MS. In this article a considerable body of detail is handled lucidly and succinctly.

George Kane's *Middle English Literature*² dealing with the Romances, the Religious Lyrics, and *Piers Plowman* seems to be best placed here as part of the introduction to our more richly represented fourteenth-century literature. It contains the fullest discussion of ME. romances to be noticed this year. It has to comply with the limits of the series in which it appears (Methuen's Old English Library) and a very great deal has been packed within its covers. It is a firmly conceived and truly literary study; the word 'critical' in the sub-title is not lightly or conventionally used. It is Kane's object to apply 'methods of literary evaluation to certain Middle English works that have long suffered neglect as literature' because of scholarly concentration upon origins, 'problems', and purely philological interests. The work is to be an exercise of judgement all the way, sifting the good from the bad, and, in so doing, illuminating the use by medieval writers of their resources in themes, conventions, and technique. This requires not only a steady purpose but considerable courage. To say roundly '*Sir Isumbras* is bad because . . .' to write astringently, but fairly, of the carols, to sum up judicially and coolly the achievement of the religious lyric: 'The Middle English religious lyrics are in fact monotonous' in various carefully guarded senses—to do this challenges not only the antiquarian sentimentalist, but the vested interests of the editor, discoverer, and commentator. The result, however, is tonic and the reader will be warmed and fortified by Kane's appreciation of the very great deal to which he awards high marks.

The highest marks naturally go to *Piers Plowman*. As a poem with 'the mark of genius upon it', it leads the critic to a search for the poetic personality embodied in it—not a biographical hunt, but a sensitive and informed reading of the poem for what has gone to the making of it, for the 'genius', imaginative and technical, and the occasional inhibitions of that genius. One of the aspects of inter-

² *Middle English Literature: A Critical Study of the Romances, the Religious Lyrics and 'Piers Plowman'*, by George Kane. Methuen. pp. xii + 252. 12s. 6d.

pretation on which critical judgement is prominent is the subject of allegory and multiple meanings, so far as consideration of these is relevant to this line of study.

The book is too closely packed for easy skimming but the expression in itself is always clear and direct, pointed by skilfully selected illustrations and a number of stimulating *aperçus*.

A. K. Moore's book on the ME. secular lyric³ can be considered next as, in its field of reference at least, complementary to the middle section of Kane's book. The aim is to offer a comprehensive history and discussion of the secular lyric from such indications as remain of its earliest forms in this country, through the Harley Lyrics and the Art Lyric, Chaucerian and otherwise, to the 'Debris of the Transition' and, finally, the individual voice of William Dunbar.

The book would seem to be designed for advanced students, but even these will not find it altogether easy to use, though there is abundant discussion and information for which they will be grateful. The net is cast very wide. Lyric origins are sought in folklore and comparative studies. There is much cross-reference between English and the French *chansons* in all their numerous categories, yet the subject (admittedly difficult) of Anglo-French relationships seems to remain somewhat beneath the surface. Perhaps what the reader will mainly feel is that the lyrics themselves are rather muffled by abstract and erudite apparatus and terminology. There is a tendency to establish a period-quality or a category and then to express surprise that individual poets (the term is used advisedly) transcend a boundary. Thus of Dunbar Moore says: 'though not a humanist, he did conceive of the lyric as a proper genre for purely individual expression'. At the same time, this book is written out of long study of medieval lyric and the reader will meet with compendious information on mixed and minor types, with much helpful technical discussion and several interesting, sometimes astringent, views. As a student of lyric Moore does not share the recent tendency to rehabilitate the fifteenth century: 'The learned poets (of this period) were the eager victims of the heresy of form, which early killed off lyric and had ultimately to extinguish all poetry.'

Some shorter writings on ME. lyric must now be briefly treated.

³ *The Secular Lyric in Middle English*, by Arthur K. Moore. Lexington: Univ. of Kentucky Press. pp. x + 255. \$4.00.

R. J. Schoek advances the technical, particularly the prosodic, study of these lyrics by his interesting article, *Alliterative Assonance in Harley MS. 2253* (*Eng. Studies*, Apr.). A. C. Cawley (*A York Fragment of Middle English Secular Lyric*, Spec., Jan.) records the discovery by the Assistant Librarian at York Minster of a scrap of ME. secular lyric, four lines long. This fragment, beginning 'Vnder a lawe as I me lay', recalls *chansons d'aventure* of which there are numerous ME. representatives. A. H. Smith, in a longer article in *Lond. Med. St.*, annotates and prints three hitherto unpublished poems, *The ME. lyrics in Addit. MS. 45896*. The manuscript, which has had an interesting history and is now reported missing, is a formulary of mid-fourteenth-century date referring to Stanton Harcourt near Oxford. Of the three poems, the first, *The Papelard Priest*, is by far the most interesting. A priest bewails the hardships of his lot (particularly as a tiller of his glebe) in vigorous stanzaic-alliterative verse, with a somewhat grotesque wealth of vocabulary very much in the alliterative tradition. The other two poems, an 'Annunciation' and 'Loue him wrought', are, in whole or part, variants of poems or stock types already known.

There is less to note than usual on fourteenth-century secular poetry. C. O. Chapman has facilitated study of the West Midland poems in Cotton MS. Nero A. IV by his Index of names in the four poems.⁴ R. W. V. Elliott refreshes the reading of *Pearl* by his article '*Pearl*' and the Mediaeval Garden: convention or originality? (*Les Langues modernes*, mars–avril).

A very considerable portion of this essay consists of a review of the sources of our information about medieval gardens and of changes and developments during the Middle Ages, in the course of which many interesting points are made. In general, it is important to remember how much more restricted was the medieval experience of flowers, how important it is to distinguish literary convention from actual garden-conditions ('gyngure' and other exotics sometimes mentioned are 'literary' importations), and how possible it is to be misled by shifts in the meaning of terms, e.g. 'arbour' in its various forms.

Elliott had opened his article by reminding us of the double setting of the dream-poem—a 'real' world and a dream-experience.

⁴ *An Index of Names in 'Pearl', 'Purity', 'Patience' and 'Gawain'*, by C. O. Chapman. Ithaca: Cornell Univ. Press and O.U.P. 16s.

In *Pearl* both settings use the garden, combining the actual and the literary; both are conventional up to a point and then strikingly original. The poet's 'real' garden—the 'erbere' in which his Pearl is lost—builds itself out of the customary herbs and flowers, but it is felt to be controlled by a strong subjective element—the dreamer's feeling. The ordinary associations of joy and delight are omitted. The time is August instead of May, for the poet wants the harvest-symbolism—death into life.

Upon this comes the Dream 'like the raising of a curtain'. Colourful elements are crowded upon each other and pressed into mystical significance. This is a striking proof of the poet's originality, of his architectonic, one might say. In neither part do his descriptions fall into the usual neat medieval compartments. Elliott is reminded rather of the Anglo-Saxon poets than of the *Pearl*-author's medieval predecessors.

Ronald N. Walpole writes on *Stanzas 26 and 27 of the ME. Romance, 'Roland and Vernagu'* in *Med. Æv.* He starts from the fact that the ME. romance *Roland and Vernagu* is a rhymed translation of the OF. *Pseudo-Turpin*, which was itself a rendering of a Latin text similar to the surviving Bibl. Nat. MS. latin 3768. The textual affiliation is so simple that attention is caught by any signs of change. Such signs are offered by the two stanzas in question. When the relevant passages from both English and French texts are compared, the English shows much expansion and seems to be an interpolation, probably by the translator. The subject-matter concerns the fates of four Spanish towns among a number of others captured by Charlemagne. Walpole then proceeds to elucidate the very obscure references and to track down sources of the translator's information by routes too intricate to be followed up here; he concludes with a neat piece of etymological argument. This leads to the inference that the *Roland and Vernagu* interpolation contains a bit of French etymological legend built up round the name and place of Bañares.

We are reminded of the amount of work done in recent years on the Auchinleck MS. in A. J. Bliss's *Notes on the Auchinleck MS.* (*Spec.*, Oct.). Yet there has been nothing to supersede Kölbing's description of the manuscript in 1884. These notes are intended as revision and supplementation of Kölbing's description. Under the

heading 'Scribes', Bliss shows that there were six at work—one more than Kölbing found. This is supported by plates of handwriting and various tables. Next he adds information as to the gatherings, showing that there is a large gap before f. 277. Lastly, he adds to our information on the methods of compilation: collaboration is attested by joint work in one gathering and by various pieces of bibliographical and palaeographical evidence which show one scribe taking over from another. Under each head, indeed, there is evidence bearing on the genesis and making of the manuscript, and the upshot of this well-illustrated investigation is to support Mrs. Loomis's theory of the provenance of this manuscript (see *Y.W.* xxiii. 85).

Piers Plowman has inspired one book and a varied crop of articles this year, to which must be added Kane's study of the poem in his work mentioned above. The increasing trend towards analysis and appreciation of medium and technique is represented by R. E. Kaske's article *The Use of Simple Figures of Speech in 'Piers Plowman'. A Study in the Figurative Expression of Ideas and Opinions* (*S. in Ph.*, July). In view of the ambiguity attaching in current literary criticism to 'figure' and 'image', it is important to mark Kaske's footnote defining terms. Without this the use of 'simple' might itself be misleading. The term is used merely to exclude extended allegorical or symbolic passages and the 'large figurative patterns'. It does not characterize the range and effects of the imagery used.

The topic is divided under two main headings. Under the first are considered the figures not employed to further the expression of ideas or opinions—the vivifying devices of all kinds and the 'structural' metaphors whose function is to link, summarize, or anticipate. In the second are handled more extensively figures designed to convey the thoughts of the poet or his characters. These are subdivided into those expressive of intellectual attitudes, those which by similitudes illustrate or support statements, and those which find concrete expression for ideas by nature abstract or difficult. All these constitute a most notable body of imagery; the last group, consisting almost entirely of metaphor, is the most significant and requires further subdivision into five groups. Enough has been said to show that this study is at once closely analytical and warmly appreciative. In the last sub-group of metaphors—those which find vehicles for spiritual implications—the poet 'reaches his

peak'. Though Kaske's title says, inclusively, 'figures of speech', his interest lies mainly in metaphor and allied tropes. He does not deal with schemes, word-play, or even irony, except incidentally.

There has been a good deal of counting of the visions in *Piers Plowman* lately and this provides the occasion for R. W. Frank's *The Number of the Visions in 'Piers Plowman'* (*M.L.N.*, May). Every published count of the visions in the B-text, he says, is inaccurate. It is agreed that there are three in the A-version, but nine, eleven, and twelve have been found in B. Frank says there are ten. The demarcation of dreams within dreams has always been a difficulty. The count in the C-text has its own problem. Frank finds nine.

The above is a brief Note. The same writer has a fuller article, *The Pardon Scene in 'Piers Plowman'* (*Spec.*, Apr.), in which he makes his contribution to recent study and restudy of this episode. A portion of this article reviews the diverse findings of commentators. Three points emerge: (1) the doubtful validity of the pardon, (2) the consequent anticlimactic indecisiveness of the episode, requiring the whole business to be begun over again in Do Well, Do Bet, and Do Best, and (3) the rejection of the Active Life in favour of the Contemplative. (1) involves the most complicated discussion because a number of problems dovetail together. Frank's arguments here are certainly ingenious. (2) is more roundly dealt with; the scene is not inconclusive and shows no confusion in relation to the before and after. (3) is disposed of by examining the prevalent notions of the Active Life among the critics. It is not merely a matter of ploughing and so on; it includes what were then the 'bodely werkes' of prayer and penance. Frank denies that Piers declares any intention of turning to the Contemplative life.

Opinions will probably differ as to how far Frank has solved the crux in (1). Elsewhere, while the resolute cutting away of undergrowth may be welcome, not everyone will see in consequence the same thing that Frank sees. The radical touch, however, is bracing.

The outlook of Mary Eliason's article, *The Peasant and the Lawyer* (*S. in Ph.*, July), is sociological. Since, from the vantage-point offered by a study of peasant and lawyer in their fourteenth-century setting, it is the writer's object to 'overlook the country which Chaucer saw and the field full of folk which Piers saw', it is

only partly relevant to this chapter. The material used, however—records uncovering the lives and conditions of the ‘pitifully poor’, who ‘are not found in the *Canterbury Tales*’, and explaining the animus against lawyers which was, so to speak, the reverse side of their prestige—all this weights the consideration on the side of *Piers Plowman*. The method is to search the recognized collections of documents, Bracton’s *De legibus*, &c., for illustrations of the conditions which moved the author of *Piers Plowman* to awake the public conscience. We are not offered, however, a picture of stagnant gloom. There are movements and change, material progress for individuals. Men found means to better their condition—the bond became free and small men could gather wealth and found prosperous families: the Pastons are given as a kind of medieval success-story. The men of law likewise show the same rising from mediocre levels and an even greater, more invidious, gathering of wealth. What is shown of this kind, however, all proceeds on the material plane; it certainly would not buy immunity from the Dreamer’s censure. It is, perhaps, an implication of this article that these material gains would qualify those who profit for Chaucer’s man-of-the-world detached assessment. It is open to question whether the method pursued here is altogether fruitful.

A. H. Smith’s pamphlet *Piers Plowman and the Pursuit of Poetry*⁵ is the published version of his Inaugural Lecture delivered at University College, London. Speaking in this academic environment he naturally made some reference to the colossal task of collating and editing, but his main concern was with the quality, the largeness of mind and spirit, of the poem.

Piers Plowman textual studies are represented by one article, D. C. Fowler’s *Contamination in MSS. of the A-Text of Piers Plowman* (*P.M.L.A.*, June). If there are any who still underestimate the complexities facing the editors of this poem, they are first deflated by a reminder of the tangles to be found under the one head of ‘contamination’ or ‘lateral transmission’—though they may take some comfort from the fact that these are often admittedly so complex that the most conscientious can do no more than recognize their existence. However, as a small dose of encouragement, Fowler puts forward two cases which seem to him to be ‘readily’ soluble. It is impossible to summarize here the highly technical exposition

⁵ Pub. by H. K. Lewis for University College. 3s. 6d.

of the complexes and their solution. The paragraphs resemble strings of chemical formulae or, perhaps more nearly, secret service messages before decoding, e.g. 'the group (TH₂ChDURAWMH₂)'.

D. W. Robertson and B. F. Huppé are jointly responsible for a finely produced book, '*Piers Plowman*' and *Scriptural Tradition*.⁶ Incredible as it may at first appear, these experienced authors are convinced that *Piers Plowman* scholarship still lacks adequate assessment of the thought-structure of the poem in the light of medieval interpretation of the Scriptures. The writers lead off with *litera*, *sensus*, and *sententia* and their method is to follow up the texts and Biblical references in the poem section by section from Holy Church to the end of Do Best. This is orderly and conducive to thoroughness, but it is not without disadvantages. It leads to a certain iteration in procedure and, since multiple meanings are kept in the reader's mind throughout, it produces a certain willed, even relentless, insistence on 'implication', which, to whatever school of interpretation the reader belongs, seems to keep the poem itself at two or three removes. Robertson and Huppé appear to be aware of this and in their conclusions they seek to redress the balance by stressing the 'full human import of the poem'. In the course of their exegetical pursuit they throw out a number of interesting and illuminating suggestions. The authors rely mainly on the Fathers and the *Sententiae* of Peter Lombard, not on works nearer to the poet's own time, to the relative inaccessibility of which they themselves point. They see the poet writing at 'the beginning of a great intellectual chaos', in a 'Waste Land'; the poem itself is *not* chaotic and the authors claim that their searching of the Scriptures (or the Commentaries) reinforces the inner strength and essential unity of the poem.

In moving on to fifteenth-century verse it will be convenient to collect in one section a number of scattered Notes on fragments, small discoveries, &c.

In *Lond. Med. St.* George Kane discusses and prints the *ME. verse in MS. Wellcome 1493* (= title of article). The manuscript is a predominantly medical book, which, by the handwriting, can be dated c. 1375–1425. Into it are copied three English poems: (1) 'Moral Stanzas' on the gifts of the Holy

⁶ '*Piers Plowman*' and *Scriptural Tradition*, by D. W. Robertson and B. F. Huppé. Princeton Univ. Press and O.U.P. pp. xiv + 260. \$4.00. 25s.

Spirit, (2) *De Veritate et Conscientia*—an allegorical poem, showing the impression made by the *Vision of Piers Plowman* but without a gleam of the same genius—and (3) a version of the popular *Erthe upon Erthe*.

R. H. Bowers in *N. and Q.* (31 Mar.) makes accessible a hitherto unprinted ME. poem, *Palden's Middle English Prayer*—from MS. Royal 2 B. X, fol. 1^r. Nothing is known about Palden whose name occurs in the exclamation 'Jesu a marcy one (= on) Palden'. There is no merit in the prayer except its piety.

Curt F. Bühlér in *A ME. Versified Prayer to the Trinity* (*M.L.N.*, May) records a similar small find from a manuscript of Nicholas Love's translation of the *Meditationes Vitae Christi* recently acquired by Princeton Library. This prayer (to be found on the back of f. 112) is not the only version known; two others are extant and published from a Gurney manuscript and a Lincoln Cathedral manuscript. The Princeton version contains, in Bühlér's opinion, a number of superior readings. This article prints the new version and gives collation notes.

R. H. Robbins in *Some Charles d'Orléans Fragments* (*M.L.N.*, Dec.) refers to Steele's discussion (E.E.T.S. edition, 1941) of the relation of the autograph manuscript of Charles's poems (MS. Harley 682) to the fragments of a contemporary copy of the poems extant as two detached leaves in Bodl. MS. Hearne K. 42. The scribe of this manuscript was clearly copying direct from the Harley MS. which has marginal numbers giving the line-counts on which payment for transcribing was based. Robbins points to two other detached vellum leaves, part of the same manuscript, in a folder in Camb. Univ. Library Addit. MS. 2585. These fragments are described in full bibliographical detail and the four poems they contain (two Balades and two Roundels) are printed.

C. E. Wright has been recovering scraps of verse from scribblings in fifteenth- and sixteenth-century manuscript collections of materials related to the study of grammar—some of them actual school-books. In *Late ME. Parerga in a School Collection* (*R.E.S.*, Apr.) he prints those he has found in MS. Harley 1002. The more substantial items are found in a treatise on orthography which forms part of the manuscript. The English lines are accompanied by a Latin translation—hence 'parerga'. They are numbered by Wright from A1 (English), A2 (Latin), to E2, and printed. All except E are metrical Nature Notes: A deals with names of birds, B with the vocal versatility of the Jay (which brings in animal noises); the rest are mainly gnomic. Rhyme is found in all except E. They are perhaps more than mere scribblings; there may be some link with spring-morning lyrics or perhaps with some pedagogic tradition 'how to describe Spring'.

More sustained fifteenth-century work can be introduced by Auvo Kurvinen's full-scale edition of the comic 'romance' *Sir Gawain and the Carl of Carlisle*.⁷ Another edition by Ackerman was noticed recently in this chapter (see *Y.W.* xxix. 101). This is

⁷ *Sir Gawain and the Carl of Carlisle*, ed. by Auvo Kurvinen. Helsinki: Academia Scientiarum Fennica. pp. 229. 700 marks.

one of those editions that leave very few stones unturned. The introduction, in five parts, deals first (I) with the two extant manuscripts preserving different versions of the story in different metres—the Porkington MS. (tail-rhyme stanzas) and B.M. MS. Addit. 27879, not written before 1650. It then (II) handles version A on a scale comparable to that of an E.E.T.S. edition, describing the linguistic features, studying the versification (particularly full), investigating the original dialect (which necessitates a second linguistic, i.e. phonological and morphological, description) but finding that, owing to the lateness (later fifteenth century) of the manuscript and the manifest corruption of the language, even the rhymes provide no very certain clues. Version B is then handled on similar lines (III) though in shorter compass, the manuscript being even further removed from the time when the story probably assumed this shape (by 1500?). Interrelationship and relative authority are the next topics (IV) and the usual common ancestor is deduced. The original verse-form is debated and is thought to be tail-rhyme; the substitution of the couplet marks the decline of tail-rhyme. As version B has been more extensively altered, A must be considered the more authoritative form. The introduction concludes (V) with an all-but-exhaustive study of the sources of the story and shows very good reason to believe that no single-source theory is tenable. The two versions are then printed as parallel texts.

The critical apparatus matches, even exceeds, the scale of the Introduction. There is a massive Bibliography; the Notes are full and, in the main, truly informative; the Glossary is intended to be complete (not an *index verborum*) and is followed by two indexes—of Names and Subjects.

This piece of jovial minstrelsy has certainly been handsomely treated. The kind it represents has its interest and importance; there is not too much of it extant and the two versions offer many points for consideration.

C. R. B. Combellack in *The Composite Catalogue of the 'Sege of Troye'* (Spec., Oct.) points out that the many versions of the Catalogue of Ships from Homer downwards have been very little studied. The fifteenth-century prose *Sege of Troy* has a Catalogue *sui generis*, whereas all the others deriving from Guido have a strong 'family resemblance'. The author of the *Sege* was, for a

medieval author, heroically condensing, making one Catalogue instead of several by conflating four lists of names including, as well as the 'Ships', the Greek Portraits and the Trojan Allies. There has been difference of opinion as to whether the *Sege* derives in the main from Guido or Lydgate's *Troy Book*, and this has its bearing on the date. The detail in this article—the processes of conflation and name-corruption—sheds an interesting light on portions of the long road down from Homer.

G. F. Jones's *The Tournaments of Tottenham and Lappenhausen* (*P.M.L.A.*, Dec.) is concerned with a late medieval kind of mock-epic or mock-romance, of which one English exemplar survives, but of which more is extant in German. Jones is anxious that the apparently realistic rough-and-tumble of the *Tournament of Tottenham* and any analogues elsewhere should not be too hastily ascribed to a truly popular naturalism. After a review of much vivid and amusing detail, Jones decides that weight must be given to clerical animus against what Ascham might have styled the open manslaughter and bold bawdry of the chivalric tournaments. To guy them by transposing into a peasant milieu was a way of discrediting them. The peasants were represented not as they saw themselves but as the superior classes had stereotyped them. Yet, when all allowances have been made for this, there remains in these mock-tournaments a genuine body of old popular stuff, wakes and junketings, Shrovetide customs, even perhaps a relic of pagan festival.

With A. K. Moore's *The Setting of the Twa Mariit Wemen and the Wedo* (*Eng. Studies*, Apr.) we reach the chronological limits of this chapter. Moore starts from the contrast between the idyllic nature prelude and the 'shameless conference' of the women. He believes that the associations of St. John's Eve, with its lingering strains of old fertility festivals, would have prevented any medieval reader from feeling a discrepancy. Moore presses certain slight hints into indications that the women, garlanded for a midsummer festival, exchange their 'confessions' during an interval in the programme of revels. Moore gives a part of the essay to examining possible French or Provençal sources or analogues. In general, nothing very conclusive has so far come out in regard to Dunbar's French sources. Probably nothing is likely to compete with the Wife

of Bath's Prologue. It can be agreed that there is anti-feminist animus in the poem in the 'crooked rib' tradition; this was widely diffused and much enjoyed.

The ballad is a 'timeless' kind and any comprehensive work on ballads will handle a great deal that is demonstrably not medieval. It has been usual, however, to include in this chapter works on ballad origins and evolution, and accordingly M. J. C. Hodgart's pleasing and compendiously useful book *The Ballads*⁸ will be briefly dealt with before leaving ME. non-dramatic verse. It is offered as 'a guide to jungle territory' and there could be no better description. Especially noteworthy features are: the sober caution with regard to speculations, the amount of quotation and illustration it has been found possible to provide, the condensed but most useful chapter on music, and, generally, the variety of aspect kept before the reader's attention—the poetry, the folklore, ballad-scholarship. The apparatus includes Notes and References, an Index of Titles, and a General Index.

D. S. Bland's brief article *The Evolution of 'Chevy Chase' and the Battle of Otterburn* deals with a ballad-doublet based on an event of proved medieval date—a battle recorded as of 1388. But, as Bland points out, historical incident with its background of national policy, of cause and effect, is not what matters, but the age-old business of raiding and cattle-stealing. Bland debates the possibility that the apparent evolution of a ballad from an event or situation in time to 'timelessness' may be a 'reversal of the truth'. We may start with the perennial or unlimited in time—an original ballad of a Border foray, a *chevauchée* or mounted raid, perhaps called 'The Hunting of the Cheviot'. Later, when a ballad-version of the Battle of Otterburn had become widely known, 'The Hunting' may have taken over characters and chivalric action from 'The Battle' and thus acquired a time-setting. Then English and Scotch variants arise and finally the more polished English version—Addison's 'Chevy Chase'.

First among writings on medieval drama may be placed two articles on technical features. Nan Cooke Carpenter in a brief Note in *Spec.* (Oct.), *Music in the 'Secunda Pastorum'*, returns to the

⁸ *The Ballads*, by M. J. C. Hodgart. Hutchinson's Univ. Library, 1950. pp. 184. 7s. 6d.

'Thre brefes to a long' passage and calls attention to the importance of music in the Second Shepherds' Play. The Shepherds reflect the Wakefield Master's musical interest but are, perhaps, a little behind the times. They note the speed of the angels' music—in the new mode. Primus Pastor expresses a conservative point of view.

Jessie B. Reese takes up the cudgels in defence of the medium used in the mystery plays on its prosodic side. Roused by descriptions of their authors as 'feeble linguists', 'uncertain melodists', 'dull versifiers', she devotes her article, *Alliterative Verse in the York Cycle* (*S. in Ph.*, July), to showing by various analyses the historical interest and intrinsic effects and values of the alliterative verse-elements of the York plays. Alliterative verse is not to be judged by the requirements of syllabic verse and there is a distinction between functional and ornamental alliteration. The upshot of her analysis is to cast doubt on the 'metrist' and 'dramatist' classification of the plays. The mixture of the two types of verse may be deliberate and purposive, the syllabic verse being used for the slower and weightier sections. There is, finally, an historical aspect. In the alliterative verse of the York plays we have, Jessie Reese believes, alliterative verse of the Eastern School extending from Scotland to the East Midlands. This School was characterized by linking devices and especially by additional ornamentation added to the plain alliterative line. Of this Eastern style the York plays are a dramatic modification, striking particularly the notes of irony and humanity.

In *The Stations of the York Corpus Christi Play* (*Yorks. Arch. Journal*, Part 148) Anna J. Mill draws upon still unpublished manuscripts for further details concerning the number and location of Stations, the lessees of scaffold seats, the rents paid, the allocation of free places. All leads to the conclusion that the financial heyday of the Corpus Christi Play was in the fifteenth century. Later, the records show a sensational drop in rents and an increasingly less healthy financial position. The increasing number of dignitaries and officers who were allotted or claimed free places was a prime cause of the decline. This is a carefully illustrated article with three Appendixes, including Tables of the Stations at different dates.

We turn now to more critical or evaluating studies of the mystery plays either as represented by a whole cycle or significant groups

of plays. Timothy Fry in *The Unity of the 'Ludus Coventriæ'* (*S. in Ph.*, July) offers one expression of the reaction against purely analytic, textual, and 'disintegrating' studies of medieval plays. With the sole exception of an article by Miriam Benkovitz, *The Prologue of Demon* (see *Y.W.* xxvi. 72), the importance of theological doctrine as testimony to unity of conception has been overlooked. Fry wishes to go much farther than Miss Benkovitz and to show that the Coventry cycle is unified *au fond* by a particular view of the Redemption, known since 1915 as the 'abuse of power' doctrine. At the same time, while the dramatist was chiefly held or impressed (perhaps for dramatic purposes) by this doctrine, he was necessarily familiar with Thomist or scholastic views and has combined elements from them with his major presentation.

Fry is at pains to show how the Old Testament plays look forward to the Redemption, how the Passion scenes are dramatically as well as doctrinally climactic, and how the later actions are rapidly run through to complete the scheme. Of course, centralization in the Passion is, as it were, 'given' to one dramatist or several, but this is a full and carefully illustrated discussion. From a doctrinal point of view it chimes with the results of the technical analysis of the York plays noticed above.

W. F. McNeir is another reactor against the purely textual and analytic approach in *The Corpus Christi Plays as Dramatic Art* (*S. in Ph.*, July). The Passion plays are selected from four cycles as offering an adequate cross-section from which to educe the principles governing the dramatists' handling of action, conflict, and character. Unlike Fry, McNeir finds drama first, doctrine second. The Passion is the tragic centre or climax; the whole action corresponds to the medieval idea of comedy. Dramatic working, dramatic structure, dramatic climax, and so on are then illustrated from the various plays and from various angles.

The medium also comes in for favourable notice—the alliterative rhetoric of the York plays, the satiric gusto frequently exemplified, the 'sharp colloquialism' of the Wakefield Master. Nor is the background of changing ideas neglected. In the later Middle Ages, 'realism' gave way to 'nominalism'; Dominican mysticism replaces scholasticism by an emotional and highly subjective view, the influence of which can be traced in later Gothic art. There is a growing emphasis on the physical Jesus, the physical agony, which reaches its climax in the Passion plays, though English dramatists always

stopped short of the extremes found in French Passion plays. Doubtless medieval audiences were tough and habituated; it should not, however, be too readily assumed that they found the Passion scenes easily tolerable. The English dramatists sensed the need of 'relief' and supplied it through both comedy and melodrama.

Arthur Brown in *A Tradition of the Chester Plays* (*Lond. Med. St.*) reopens the question of the tradition (of which the earliest evidence is 1544) ascribing the composition of the Chester plays to Higden of the *Polychronicon* (see Appendix W of Chambers's *Medieval Stage*). A difficulty has been the dating of the mayoralty of Sir John Arneway. Brown points to a document in the British Museum (Addit. MS. 29777) which contains a sixteenth-century list of mayors and sheriffs of Chester from 1326 to 1584; Arneway is the first name. There is thus support for a fourteenth-century date for his mayoralty. In the latter part of the article Brown calls attention to the new work on documents needed to clear up the problem of this tradition. It may have to be abandoned, but it 'should be given a chance to prove itself'.

The E.E.T.S. publication for 1951 was *The Tretyse of Love*, edited by J. H. Fisher,⁹ and, since there are links leading back to the *Ancrene Riwle*, it may appropriately be placed before notices of other fifteenth-century prose. The book is a compilation of ten devotional tracts and has been named from the first and most sustained. It is in this first tract that Miss Hope Emily Allen found evidence of dependence on the *Ancrene Riwle*. This edition follows the usual lines of E.E.T.S. editing, and an important part of the editorial Introduction naturally concerns itself with the relationship to the *Riwle*. In an Appendix Fisher prints, from the Brussels MS. 2292, Bibliothèque Royale, the French version of one of the tracts, 'The Branches of the Appletree', the interest of which was the subject of his article noticed in *Y.W.* xxx. 75. Notes and Glossary are brief. Some points of bibliographical interest are raised by Howard Patch in a review, *Spec.*, Jan. 1952.

R. H. Wilson has two articles on Malory, both of which continue his pursuit of questions raised by Vinaver's edition (see *Y.W.* xxxi).

⁹ *The Tretyse of Love*, ed. by J. H. Fisher. E.E.T.S. Original Series, No. 223. O.U.P. pp. xxxiv + 166. 28s.

90–91). In *How many books did Malory write?* (*Univ. of Texas Studies in English*, vol. xxx) he tackles Vinaver's most outstanding and debatable proposition—that it was in effect Caxton who made one book out of a group of Arthurian tales. There has been considerable reaction to this among students of Malory. Wilson's conclusion, after a strenuous argument and examination of different types of evidence, is a compromise. He is willing to accept the evidence of the *explicits* in the Winchester MS. to the point of believing that Malory may have written the first four stories with no grand scheme for a prose *Arthuriad* in his head. The links which, like others, he nevertheless finds in these stories, must be later, unifying insertions worked in when the great scheme had been envisaged. By the time he came to the second Book, Malory had begun to look ahead to a unified larger work, and this larger scheme, or rather imaginative perception, was fully developed by the time he came to the Book of Lancelot and Guinevere. The *Morte D'Arthure*, therefore, grew into unity—a development which is not unprecedented.

The second article, *Notes on Malory's Sources* (*M.L.N.*, Jan.), deals with a less comprehensive aspect. Here, Wilson seeks to carry further Vinaver's reduction of hypothetical 'intermediate versions' as Malory's sources. He is concerned particularly with two contexts: (1) Books XX–XXI (Caxton's numbering) where it is accepted by Vinaver that Malory was using the stanzaic *Morte Arthure* as well as the *Mort Artu*, and (2) portions of the Lancelot story in Book VI and the rearranged Elaine and Mador stories in Book XVIII. Under (1) Wilson sees no reason for assuming a version of the *Mort Artu* differing from that extant. Malory was not concerned at this stage with verbal liftings but with matter, which he could select at will according to the needs of his story as it was growing. Under (2) Wilson explains why the borrowings 'stop short of the logical conclusions' in the source; Malory wanted nothing which ran counter to the tone of the story he was shaping. In general, Wilson asks us to take an imaginative view of an author of Malory's calibre, particularly at a mature stage of composition. Where he found apt material he would settle to reproduce with some closeness; elsewhere he would 'leaf through' a book (e.g. the Vulgate *Lancelot*), look backwards and forwards, select and combine as he wanted. Verbal links have perhaps acquired a bad eminence as *proof* of source-relationship. Their absence does not necessitate the postulation of lost variant or intermediate versions.

Wilson has a third article on a different subject which impinges on the Renaissance. In *The Poggiana in Caxton's 'Esope'* (P.Q., July) he investigates the problem of how much in the 'other fables of Poge the Florentyn' (inserted at the end of his *Esope*) can be credited to Caxton's authorship. It was at one time believed that Caxton was responsible for six which were not in the *Facetiae* of Poggio as printed by Julien Macho (or Machault). The number has since been reduced on various grounds. Wilson accepts the last anecdote as Caxton's own, designed perhaps as something of an antidote to the preceding jests, and considers that the penultimate tale of the widow was also his.

John Lawlor discusses an uncertainty raised by the extant versions of Julian of Norwich's *Revelations* in *A Note on the Revelations of Julian of Norwich* (R.E.S., July). The earliest extant or 'Amherst' version (B.M. Addit. MS. 37790) is much shorter than the three other versions. It has only once been edited (by the Rev. Dundas Harford in 1911) and this short version has been widely thought to be a 'first edition', subsequently expanded as a result of twenty years' further religious meditation and experience. Lawlor puts forward an alternative hypothesis: the Amherst MS. preserves the only version made public in Julian's lifetime. He thinks the Amherst scribe would have known of longer versions if they had been public. Possibly the simple, direct, early version was the one which had ecclesiastical sanction, before the 'saint', as it were, consolidated her position.

Norman Davies in a very closely worked article, *A Scribal Problem in the Paston Letters* (E. and G. Studies), calls attention to a group in Margaret Paston's letters which offers curious features. There are twenty letters in all and a postscript. These features are not homogeneous within the group, yet they are recognizably different from those characteristic of the other amanuenses, named or otherwise. The twenty letters can be sorted into five sections, all falling within the dates 1448–54. There are more likenesses than differences between the sections, which, as arranged, seem to show a progressive change. Davies shows reason to believe that we have here the hand of a secretary, beginning at a still plastic stage and showing, in handwriting and orthography, a movement away from the provincial to more 'modern' or metropolitan forms, not so much

through change of habitat, but through subjection about 1450 to a new influence.

This is a bald summary of a most detailed and well-illustrated discussion, which has its bearing on the conditions of scribes and secretaries and the author-scribe relationship. In these letters we have, Davies thinks, a quite exceptional development in scribal and linguistic usage.

In *N. and Q.* (8 Dec.) D. S. Bland has a short note, *Sir John Fortescue's Vocabulary: some additions for 'O.E.D.'* He is concerned really with meanings rather than actual word-forms. Altogether he discusses seven examples, including 'Body Politic' in one particular sense.

In *Med. Studies* B. J. Whiting concludes his *Proverbs and Proverbial Sayings from Scottish Writings before 1600*, by adding Part II, M-Y, to his first part, which was noted in this chapter in *Y.W.* xx.

VI

THE RENAISSANCE

By FREDERICK S. BOAS

V. DE SOLA PINTO's volume on *The English Renaissance* covering the period 1510–1688 was published in 1938 and was noticed in several chapters of *Y.W.* xix. A revised edition was issued by the Cresset Press in 1951, with the price raised, in the changed conditions of publication, from 6s. to 10s. 6d. Pinto acknowledges his chief debt for amendments to the late Canon F. E. Hutchinson and to F. W. Bateson's *Cambridge Bibliography of English Literature*, completed since the 1938 issue of his book.

There are sad associations with this E.E.T.S. volume¹ for the two editors of this *Lyfe of Syr Thomas More* died respectively in 1942 and 1948 before their labours were completed. Miss Hitchcock had collated eight manuscripts of Ro: Ba:’s work, taking the one in the Lambeth Palace Library as the basis of her text and giving the variant readings in the others in a detailed apparatus of footnotes. Mgr. Hallett had supplied the Introduction, Notes, Glossary, Index, &c. The volume has been seen through the press by Miss Mabel Day, the Society’s Assistant Director and Secretary, and two genealogical Appendixes have been added by Professor A. W. Reed.

The Introduction begins with an account in some detail of the different manuscripts of Ro: Ba:’s work, which is largely based on the Lives of More by Roper, Harpsfield, and Part III of *Tres Thomae*. The Lambeth MS. was printed by Christopher Wordsworth in *Ecclesiastical Biography*, vol. ii (1810), with two omissions, and without variants from other manuscripts. The ‘Epistle Dedicatorie’, signed by an unknown B. R., is dated 25 March 1599, and the work must have been written earlier. At the close of his ‘Epistle to the Courteous Reader’ (omitted by Wordsworth) Ro: Ba: calls himself ‘a young beginner’, and states, ‘the most part of this booke

¹ *The Lyfe of Syr Thomas More, Sometime Lord Chancellor of England*, by Ro: Ba:, ed. by Elsie Vaughan Hitchcock and Mgr. P. E. Hallett, with additional notes and appendixes by A. W. Reed. O.U.P. for E.E.T.S. pp. xxv + 340. 30s.

is none of my owne; I only chalenge the ordering and translating'. Here he does not do himself full justice. He adds a number of new characteristic anecdotes about Sir Thomas, and touches up some of those that he borrows from his authorities. What is specially important, he seems to have an intimate knowledge, in some details that he supplies, of some members of More's family. Mary Roper, grandchild of Sir Thomas, had married James Bassett, and it was to Robert Bassett, a younger member of that family (1573/4–1641), that Mgr. Hallett had pointed as possible author of Ro: Ba: 's *Life*. In a valuable Appendix 'not in any sense demonstrative, but rather exploratory', A. W. Reed traces Sir Robert Bassett's career as a contribution to the problem of the authorship of the 1599 *Life*. He has also supplemented Hallett's Historical Notes, and Miss Day has provided a Glossary. The volume is a notable combination of the expert labours of devotees of Sir Thomas.

In *Theologische Zeitschrift* (March/April), issued by the theological faculty of the University of Basel, Rudolf Stamm discusses *Die Morus Biographie von R. W. Chambers und ihre Auswirkung*. He gives a short account of the chief publications concerning Sir Thomas More, partly suggested by the fourth centenary of his death in 1935, which appeared between 1931 and 1937. Amongst these he singles out the biography of More by R. W. Chambers (1935), with its epilogue, *The Place of St. Thomas More in English Literature and History* (1937), as the most influential, because he brought to his labours 'mehr Entschlossenheit, Geduld und Scharf-sinn als irgend ein anderer'. Chambers's biography, as Stamm states, is now available in a German translation by J. E. Nenniger, published by Schwabe of Basel (1947).

After an appreciative analysis of some of the main points made by Chambers on controversial problems Stamm illustrates the influence of his work on later studies, English, American, and Continental, of More and his writings between 1940 and 1951.

R. J. Schoeck suggests in *More, Erasmus and the Devil* (*N. and Q.*, 21 July) an additional implication in the interchange of salutes at a first meeting 'Aut tu es Morus, aut nullus' and 'Aut tu es Erasmus, aut diabolus'. According to *Allegoriae in Sacram Scripturam* 'Morus est diabolus, ut in Evangelio: "Dicens huic arbori, More, eradicare (Luc. xvii. 6)," quod apostoli diabolum in

hominibus exstirpaverunt'. *Morus*, a mulberry tree, is here allegorized, and if More knew the *Allegoriae*, with his fondness for punning we have him picking up the allegorical overtones from Erasmus's remark and turning it about in his rejoinder.

The omitted reference to Schoeck's *Sir Thomas More and Lincoln's Inn Revels* (*Y.W.* xxxi. 94) is *P.Q.* xxix. 426-30.

Another conversation concerning More is discussed by H. W. Donner in *The Emperor and Sir Thomas Elyot* (*R.E.S.*, Jan.). Roper relates that he, his wife, and other witnesses had heard from Elyot himself the comment to him of the Emperor Charles V on being told that Henry VIII had put More to death, 'We wold rather have lost the best city of our dominions than have lost such a worthy councellor'. There is a difficulty of date, as Elyot had ceased to be ambassador to the Imperial Court more than three years before More's execution on 6 July 1535. The reference may have been to More's resignation of the Chancellorship in May 1532.

This would seem to find support, as Donner points out, in a work published by Elyot in 1533, *Of the Knowledge which maketh a Wise Man*. It is a Dialogue between Plato and Aristippus in which the latter refers to the dismissal of the philosopher by the tyrant Dionysius, and declares that he had better have given away 'sixe the beste cities in Sicile than to have departed from suche a counsayllour'. Elyot has evidently here in mind the relations between King Henry and More, and Donner suggests that the publication of the treatise in 1533 may have been intended as a help to Sir Thomas. In any case it broadly supports Roper's testimony.

In *Sir Thomas Elyot and the Legend of Alexander Severus* (*R.E.S.*, Oct.) Mary Lascelles shows how in two other of his works Elyot made use of another classical figure to point a contemporary political moral. In the *Historia Augusta* Lampridius gave a flattering picture of the Emperor Alexander Severus, as being a reformer of manners and having a firm grasp of public affairs. In *The Governour* (1531) Elyot made various favourable references to Alexander, many of them, as Miss Lascelles says, traceable to Lampridius. In 1539 Guevara, whom Elyot is likely to have met at the Imperial Court, drew a eulogistic picture of Alexander Severus in his biographies of ten Roman emperors. This may have influenced Elyot in including in *The Image of Governance* (1541) a substantial account of Alexander. In his preface he states that about

nine years ago a gentleman of Naples had lent him a Greek book containing 'the actes and sentences notable' of the emperor. He undertook a translation of it but before he could finish it the owner of the book 'unfortunately called for' it; he therefore completed it from other authors, Latin and Greek. And as in *The Governour* he had promised to write a book 'of the Forme of good governance', he thought he was discharging his promise by publishing this work in which 'was expressed of governance so perfite an ymage'. Thus Elyot popularized a legend, of which Miss Lascelles traces the later, sometimes curious, political applications.

John Butt in *A Plea for More English Dictionaries* (D.J., June) begins by making a case for more dictionaries covering limited periods of the language to supplement the comprehensive ambit of *O.E.D.* This applies especially to Tudor and Elizabethan English, and here Butt turns for illustration in some detail to Elyot's writings.

Elyot was an exceptionally self-conscious writer; and perhaps it is owing to his legal and philosophical training that he was also exceptionally cautious in weighing his words and defining his terms. His work is therefore admirably suited to reveal the scope of the English vocabulary at the beginning of the sixteenth century. He himself was not a little proud of the additions he had made to the language.

Butt gives examples of the various ways in which Elyot made these additions, which often pre-date the quotations in *O.E.D.* Among them are the classical formations in his medical treatise, *The Castel of Health*, not all of which have survived. And really surprising is the list of now familiar words that he appears to have coined to fill the gaps in the vocabulary of ethical and social concepts. Linguistic students will find the article specially informative.

Arthur J. Hawkes from new information gives a revised version (N. and Q., 18 Aug.) of the career of Peter Carter in the *D.N.B.* Born probably in Whalley about 1530 he graduated from St. John's College, Cambridge, of which he became a Fellow in 1555. He was successively Headmaster of Whalley Grammar School, Bath Grammar School, the Common School at Wigan, and Preston Grammar School. It was while he was Headmaster at Whalley that he published his work on Logic, *Annotationes in Dialectica Joan. Setonis* in 1562/3, dedicated to the Earl of Derby. Printed with John Seton's book it went through many editions, and after

Whalley's death in September 1590 it was commemorated on his tombstone in Preston Churchyard.

Ulpian Fulwell is chiefly remembered as author of the morality play *Like Will to Like* (pr. 1568), but in *Ulpian Fulwell and the Court of High Commission* (*N. and Q.*, 23 June) Irving Ribner draws attention to a later work by him of a different kind and to the hitherto unknown proceedings to which it gave rise. This was the *Ars Adulandi, the art of flattery with the confutation thereof*, a series of light dialogues in verse and prose, directed chiefly against the abuses of the clergy (1576). Fulwell, who was a son of a tenant of Bath and Wells Cathedral lands, was accused of attacking in it Gilbert Berkeley, the Bishop, who was unpopular with the citizens of Wells. Pursuant to an order of the Court of High Commission dated 7 July 1576, discovered by Professor C. J. Sisson in the P.R.O., he acknowledged that it had been gathered out of his book that he had written 'unreverentlie and sclauderouslie' about the Bishop and others. Though he 'meant no matter aganist the same, yet forasmuch as it hath bin so taken It is my parte and Dutie to acknowledge my follie' and to ask forgiveness. Each of the two sheets of the document has the signature 'Ulpiann ffulwell'.

Helen White's comprehensive and scholarly volume² is primarily of ecclesiastical rather than of literary significance, though its subject is of interest in the development of Tudor prose. Students will do well to refer to the book itself, in which the results of detailed investigation are skilfully gathered and set out. In the limits of a *Y.W.* notice attention can only be called to some of its leading contents. At the head stands the Psalter, 'the Christian's earliest book of private devotion and source of fresh devotional creation'. The changes through which it went are traced till the first English printed versions in 1530 and 1534, and onwards till 1562 when Sternhold and Hopkins completed their verse *Book of Psalms*, made additionally popular by the musical settings.

But the Psalter itself early in the sixteenth century was eclipsed in general favour by its offshoot, the Primer. Its basis was a selection of Psalms, to which were added other portions of the Bible, together with prayers and hymns composed by Fathers of the Church, help-

² *The Tudor Books of Private Devotion*, by Helen C. White. Madison: Univ. of Wisconsin Press. pp. 284. \$4.75.

ful to the middle-class layman. For him, too, ignorant of Latin, the proportion of English in the Primer gradually increased till in an edition printed at Rouen in 1536 English occupied the centre of the page with the Latin text in the margin. It was followed in 1538 by other editions at Rouen and Paris—which, as Helen White emphasizes, influenced the official Primers in this country of Henry VIII in 1545 and Mary in 1555. Meanwhile Richard Godfray, and John Byddell for William Marshall, had issued Primers with more drastic changes.

In addition to Psalters and Primers various Guides to the devout life were published. Notable among these were Richard Whitford's *A Werke for Housholders* (1530) and John Bradford's *Private Prayers and Meditations* (1559), between which an interesting comparison is made. Helpful too was Thomas Bacon's *Pomander of Prayer* (1558), containing short prayers for almost every human occasion. And significant of the traditional elements that survived, as Helen White stresses, amidst the religious transformations was the continued popularity of 'the fifteen Oes', invocations to Christ upon His passion, first printed in English by Caxton about 1490.

Mention may also be briefly made of two learned and informative articles by F. A. Amphlett Micklewright on *Prayer for the King in the Book of Common Prayer* (*N. and Q.*, 16 Sept., 12 Nov., 1950, and 20 Jan.), and *The Decalogue in the Book of Common Prayer* (3 Mar.), which are of liturgical rather than of literary interest.

In *Thomas Cooper and the 'Bibliotheca Eliotae'* (*Univ. of Texas Studies in English*, xxx) D. T. Starnes adds further to his valuable series of articles on Renaissance lexicography (see *Y.W.* xxx. 92 and xxxi. 146). After Elyot's death in 1546 the publisher of his Dictionary, Thomas Berthelet, persuaded Thomas Cooper, at that time Master of Magdalen College School, to take it over. A revised and enlarged edition by him was published in 1548, and reissued as further 'inriched' in 1552 and 1559. The work, as Starnes claims, 'marks substantial progress in the development of lexicography in England', even more in the quality than in the quantity of the enrichment.

Cooper followed Elyot in drawing from the Latin-French dictionary of Robert Stephanus, but borrowed much more freely. Another source that he used was Udall's *Floures for Latin Speakyng*, taken

from Terence. For additional proper names he probably went to the revised edition by Stephanus of a book by Torrentinus, *Elucidarius Carminum*. In the 1552 edition of the *Bibliotheca* he was indebted for additional details about herbs and birds to two books by William Turner, *A New Herball* and *Avium Praecipuarum . . . succinta historia*. Starnes ends his article with a useful paraphrase of Cooper's address to the reader stating his aims and methods in his lexicographical work.

In the same volume of the *Texas Studies* R. Hugh Schram, Jr., writes on *John of Garland and Erasmus on the Principle of Synonymy*. Garland, a thirteenth-century Professor of Latin, wrote two treatises in hexameter verse, *Synonyma* and *Equivoca*. The former was chiefly to show that many different words may be used to express a single thought, the latter to illustrate how one word may be used to express several ideas. Both of them, first printed by Pynson in 1496, went through numerous editions in his press and that of W. de Worde, and are important in the history of lexicography.

To the humanist, Erasmus, Garland's medieval Latinity was offensive, and in one of his colloquies he attacks him by making Barbarism praise him while Thalia speaks scornfully of him. Yet, as Schram claims, 'copia and synonymy have a strong beginning' in Garland's work, and of these Erasmus was the chief sixteenth-century exponent in his *De Copia Verborum ac Rerum*, a treatise in two Books, which was published in 1512 and went through nearly sixty editions by 1536. Erasmus insisted that writers to attain a good style must acquire a store of synonyms. He and Garland were concerned with Latin, but English scholars soon applied the same principles to the vernacular tongue, which was thus enlarged and enriched.

H. H. Huxley suggests (*N. and Q.*, 6 Jan.) that Skelton chose *Philip* as the name of Jane's Sparrow because it represents the onomatopoeic 'pipilabat' of Lesbia's bird in the lyric of Catullus.

In *An Uncollected Poem of John Skelton (?)* (*N. and Q.*, 31 Mar.) James G. McManaway calls attention to a passage in Angel Day's *The English Secretorie* (1586) dealing with the 'Affectation of too much brevitie'. As an example he mentions 'a preetie iest that I

have often heard repeated of pleasaunt and learned Skelton'. The prioress of a nunnery at Margate, which owned a mill, was angry at the stopping of its watercourse which came from a neighbouring abbey. Seeking redress at the royal Court she asked Skelton to let the King know her grievance 'by hys skilful devise in writing', but she rejected his first attempt as too much, and requested another, 'moste briefe, in three words if it were possible'. Whereupon Skelton immediately wrote:

Humbly complayneth to your high estate
 The Lady Prioress of Margate
 For that the Abbot of S. Albones did stoppe
 With two stones and a stake her water gappe.
 Helpe Lord for God sake.

This answered its purpose with King Henry, but some later readers misinterpreted it, and a cancel leaf was printed off, in which only the first two lines of verse appear, with a note that it was thought meet for modesty's sake to leave out the others.

In Surrey's *Technique of Phonetic Echoes: A Method and its Background* (J.E.G.P., July) Ants Oras begins by quoting the first eight lines of the Earl of Surrey's translation of Book II of *The Aeneid*, 'probably the first lines of blank verse written in English'. Though they have not the flexibility of later blank verse Oras finds in them a slow music which presupposes a pattern, 'not only rhythmical but phonetic . . . a skilful distribution of sounds, vowels as well as consonants'. Thus in the opening lines,

They whisted all, with fixed face attend,
 When prince Aeneas from the royal seat
 Thus gan to speak,

there are the vowel echoes: *whisted*, *fixed*, *seat*, *speak*, and in the quoted passage six assonantal groups, partly reinforced by consonance. The echoes 'appear to have two diametrically opposed functions: they separate and they link'. In his article Oras develops and illustrates this theme in detail, and claims for Surrey a higher metrical artistry than he has been allowed. He discusses his debt to Virgil, Petrarch, and the Italian *versi sciolti*, and seeks to estimate his influence on the verse of later poets and dramatists.

A welcome will be given to the greatly abbreviated version of

Sir David Lindsay's *Satire of the Three Estates*³ in a text which, as Robert Kemp explains, is a transcription into English, where possible, of another text which he prepared at the request of the Edinburgh Festival Committee for Mr. Tyrone Guthrie's production in the Church of Scotland's Assembly Hall in 1948. In an Introduction Tyrone Guthrie states that he and Kemp were agreed that they 'must stick to the basic plan of Lindsay's work: that is to say, two main parts, the first dealing with moral and personal problems of conduct and conscience of the individual, represented by King Humanity; the second, with the political and social problems of the Group'. But they decided to cut out most of the theology, including an enormously long sermon, though the attacks on the Roman Catholic Church were retained as 'not so much upon any particular denomination as upon the whole idea of a great religious institution being abused by its officers for the furtherance of their private interests'.

Another omission of a different kind was of the Interludes, which were in striking contrast to the stately tone of the main body of the work. Their coarse bawdry would not have been passed today by the censorship of plays. Only one of them, rather bowdlerized, was retained as a specimen. Guthrie gives an interesting account of his method of staging the play.

Kemp in his Preface gives an account of the life of Sir David Lindsay (1486–1555) and of the original performances of his *Satyre*. These were at Linlithgow, on Epiphany 1540, before King James V and his Queen, at Cupar in 1552, and at Edinburgh in 1554. Kemp roundly calls the play 'propaganda for the Reformation', which led to the clergy ordering it to be burnt. But today it has a unique interest as the masterpiece of Scottish sixteenth-century drama. Kemp's version, with its helpful glossarial footnotes, will make its main purport familiar to laymen, while specialists will refer to the original versions printed in the Scottish Text Society's *Works of Sir David Lindsay*.

Mr. Sidney Hodgson found as part of the binding of Anthonye Cope's *Historie of Annibal and Scipio*, 1548, nine pieces, including a fragmentary moral interlude, of which the colophon gives the

³ *The Satire of the Three Estates*, by Sir David Lindsay of the Mount. Edinburgh Festival Version by Robert Kemp. With an Introduction by Tyrone Guthrie. Heinemann. pp. xviii + 61. 3s. 6d.

title, *The iiiij cardynal vertues and ye vyces contrarye to them*, also the name and locale of the printer, 'Wyllyam Myddylton in Fletestrete at the sygne of ye George'. The present writer gave an account of the fragment in *Theatre Notebook* (Oct.–Dec. 1950) and in *Q.Q.* (lvi, No. 1, 1951). Where it begins, two of the Virtues, Temperance and Justice, are waiting for a third, Prudence, and are binding the Vice Wylfulnes. When Prudence enters he gives warning to those who seek to climb too high. This has been the sin of Fortitude, who, when he too enters, confesses that

My purpose was pyght me to magnyfie,
Abooue all other exalted to be.

He begs forgiveness, which is granted by Justice. The piece ends with prayers for King Henry VIII and Prince Edward. Thus *The Four Cardynal Vertues* has to be dated between Edward's birth, 12 October 1537, and his accession, 29 January 1547, or, more narrowly, between 1541 and 1547, the years of Myddylton's activity as a printer.

The Malone Society Reprints have included John Redford's play *Wit and Science*.⁴ This is preserved imperfectly in folios 11–27 of B.M. Add. MS. 15233. The Malone editors give an analysis of the contents of the whole manuscript, and distinguish three hands in it, of which A wrote *Wit and Science*, &c. Three leaves are missing immediately before the play. 'Assuming that they were all concerned with the play one might guess that the first page contained some sort of head-title, and perhaps a list of characters and part of a prologue . . . in which case the missing portion of the actual text filled between four and five and a half pages, say some 130 to 190 lines.' From two later rehandlings of Radford's morality, *Marriage of Wit and Science* and *The Marriage of Wit and Wisdom*, the Malone editors indicate how the missing opening may have run. Three songs in *Wit and Science* are included among Poems, in hand B, in a later part of the manuscript, and are printed at the end of the Malone edition. Redford was appointed Master of the Choristers at St. Paul's at a date between 1531 and 1534, and he died in 1547. The morality may have been written any time between these years.

⁴ *Wit and Science*, by John Redford, ed. by Arthur Brown, W. W. Greg, and F. P. Wilson. O.U.P. for Malone Society. pp. xii + 58, with four facsimiles.

The Reprint also includes two fragmentary interludes in the manuscript. The first of these consists of the last ten lines of a play by Redford. The second may also have been by him, but has no author's name, and was probably unfinished.

In *A Fool to Henry VIII at Lincoln's Inn: 'Lobbe, the Kynges Foole'* (M.L.N., Dec.) R. J. Schoeck quotes an anonymous epitaph on him. It tells that he was not an artificial Fool but 'Shapte and borne of very nature', and that with 'many good pastimes' he made the King and Queen merry. In an unexpected comparison he is said to have been 'nother Erasmus nor Luter . . . Agaynst hye matters thou wast noo dysputer'. It would appear that it is the same Fool who is mentioned in *The Records of Lincolns Inn* for St. Martin's Eve, 1516, as 'Lobbe le Folet', who is allowed tunic, hose, and boots, to be paid by the Treasurer. Schoeck quotes further allowances to the Fool in 1517 and 1518 from the accounts of the Treasurer and Steward of the Inn.

Schoeck detects *Satire on Wolsey* in Heywood's 'Play of Love' (N. and Q., 17 Mar.). The Vice, No Lover Nor Loved, expresses the hope that Lover not Loved and Loved not Loving will be kind in judging him,

For I have a mynde that every good face
Hath ever some pyte of a pore man's case.

Schoeck holds that 'a pore man's case' alludes to the Court of Requests, first called 'The Poor Men's Court'. Wolsey had incurred the enmity of the common lawyers by invading or reabsorbing the Court of Requests into the Star Chamber. And their indignation was the greater because Wolsey was not himself a lawyer. Schoeck finds a more explicit reference to this later in the play when the Vice declares 'Nowe am I a iudge and never was seriaunt'. Judges, with few exceptions, were appointed from among the serjeants-at-law. Such a hit at Wolsey would be specially appreciated if the *Play of Love*, as Schoeck conjectures, was presented at one of the Inns of Court revels.

F. S. Bland (*ibid.*, 24 Nov.) points out that Schoeck incidentally was mistaken in thinking that there was a ban against Christmas plays at the Inns in 1520.

It is convenient also to notice here, though not in the dramatic

field, Schoeck's *A Source for Heywood's 'Spider and the Flie'* (N. and Q., 7 July).

Erasmus in his *The Education of a Christian Prince* quoted from the Greek philosopher Anarcharsis, 'Laws are merely spider webs, which the birds, being large, break through with ease, while the flies are caught fast'.

The contrast between birds and flies is echoed by Heywood in

Thus though the caged bird . . . can sing his songs by rote,
Yet can the fettered fly so sing no more.

On the other hand, in the ballad *The Spider's Web*, once thought to be Heywood's source, the comparison is with bees, not birds. The connexion with the treatise of Erasmus throws light on the intent of Heywood's poetic allegory.

Herbert T. Webster in '*Ralph Roister Doister*' and *The Little Eyases* (N. and Q., 31 Mar.) picks out some episodes in the play which 'seem addressed to a childhood world which had been rarely invoked in Udall's time'. These include the letter in which a shifting of the punctuation reverses the meaning; the incident (Act III. iv, 86–90) where Roister Doister has begun to 'weepe', and Merry-greeke bids him 'Rather play the man's parte'; and the scenes of Roister Doister's mock death and his mock war against Christian Custance.

Abraham Feldman in *King Cambises' Vein* (N. and Q., 3 Mar.) supports the view that Thomas Preston's play, though not registered by John Alde till 1569–70, was written about 1560. He holds that the reference to Bishop Bonner (as a tyrant), who died in September 1569, was interpolated on the eve of the play's publication. Sir E. K. Chambers has pointed out that the entertainment *Huff, Suff and Ruff* acted before the Court in the Christmas season 1560–1 may have recalled the ruffian soldiers Huf, Snuf, and Ruf in *Cambises*. The Persian tyrant in the final scene describes how he had received his death wound accidentally.

As I on horseback up did leap my sword from scabard shot,
And ran me thus into the side as you right well may see.

This would have a special appeal at a time when news had reached England of the death in the spring of 1559 of King Henry II of France, killed by a lance in a tournament. The reports and protests

of the Venetian and Spanish Ambassadors led to a ban in 1559 on open stage attacks on Catholic royalties, but Feldman suggests that they may have continued in a less downright form.

Professor Sir Walter Raleigh in his Oxford edition (1906) of Thomas Howell's *Devises* (1581) suggested that the poem 'Discorde makes weake, what concorde left stronge', was 'probably a reminiscence of one of the dumb-shows interpolated in the fashionable tragedy of *Gorboduc*'. S. F. Johnson in '*Gorboduc*' and *Howell, His Devises*' (*N. and Q.*, 13 Oct.) proves that Howell borrowed extensively from the play. He shows in parallel columns that the poem mentioned by Raleigh takes over seven verbal passages from *Gorboduc*, and two other of Howell's poems are each similarly indebted for one. Howell's unacknowledged borrowings, and those by Brian Melbancke in his *Philotimus* from *Jocasta* indicate, says Johnson, 'the extent to which the "doctrine of imitation" was sometimes carried in Elizabethan literature'.

In *A Note on Sebastian Westcott and the Plays presented by the Children of Paul's* (*M.L.Q.*, June) Arthur Brown argues against the attribution to Westcott's pen of plays produced while he was Master of the Children. Twenty-seven of these were presented at Court, of which the titles of seven between 1571 and 1581 are known from the Revels' accounts. But there is no evidence at present known that Westcott wrote any of them.

Abraham Feldman discusses *Netherlanders on the Early London Stage* (*N. and Q.*, 4 Aug.). He states that at the Court of Henry VIII there were Dutch buffoons, one of whom is recorded as Hanse Hansvest, a misspelling of 'Hanswurst'. A Dutch cavalry trooper was called 'rutter', and in Skelton's interlude *Magnificence* Courtly Abusyon enters singing 'Rutty bully ioly rutterkyn heyda!' This is similar to the refrain of a song attributed by Dyce to Skelton, of which one line runs, 'Rutterkyn can speke no englissh'. In Ulpian Fulwell's *Like Will to Like* a pot-bellied Hans, after dancing 'as euill fauored as may be deuised', drops into a snoring sleep, and is joined by Peter Fleming with a pot of ale which provokes the comment, 'Two such paunches in all England can scant be found'. In *Wealth and Health* Hans Bere Pot, as his name implies, is another Flemish addict of drink. 'Ic can skynke frelycke', yet he

offers to serve in the artillery, but is told that there are enough English gunners. And a plea for the expulsion of aliens is made by Remedy on the ground that they can with 'craft and subtelti get englishmens welth away'.

The stage-war against aliens is further illustrated by Feldman in *Dutch Exiles and Elizabethan Playwrights* (*N. and Q.*, 8 Dec.). In George Wapull's *The Tide Tarrieth No Man*, the chief attack on the refugees from the Low Countries is for offering extravagant prices to obtain houses. 'Look what an Englishman bids they will giue as much more.' The same accusation is brought by Robert Wilson in *The Three Ladies of London*, where an Italian usurer, Mercatore, advises Lady Lucre on how to make her tenements more profitable by letting them to Frenchmen or Flemings, who are content to

pay fiftie or three score pound a year
For dat which da English mans say twenty marke is to deare.

In the anonymous *The Pedler's Prophecy* the playwright reverts to the disastrous effect of the foreigners' competition. Artificer would wish to make his living by his art but aliens 'chop up houses so in the Citiie'

That we poore crafts men must needs depart
And beg.'

Racial prejudice is voiced even by a father who, though but a simple man, thinks scorn to marry his daughter to an alien.

VII

SHAKESPEARE

By MURIEL C. BRADBROOK

IT is rarely that two complete editions of Shakespeare have appeared in the same year, but 1951 saw the publication of both Peter Alexander's and Hardin Craig's, each a single volume.¹ Peter Alexander has provided a modernized text, more traditional perhaps than might have been expected; he keeps to the Folio punctuation of 'What a piece of work is man' and Hamlet's flesh is solid, not sullied. The introduction, all too short, is in Alexander's inimitable manner: two pages on the tragedies (xix–xx), for example, offer one of those just and brilliant summaries in which he excels. The preliminary matter to the Folio is printed before the text, which follows the Folio order of the plays: the poems are followed by the transcript by Greg of 147 lines of the play of *Sir Thomas More*. This is a useful working volume, which should convey unobtrusively to the ordinary student some of the trends of modern scholarship.

Hardin Craig has forty pages less than Alexander but his pages are much larger, and his edition is a handsome affair, with wide margins, footnotes picked out with clarendon type, side titles, and many illustrations from Elizabethan books. While it incorporates material from his edition of 1931, this is a new work which takes full account of the criticism of the last twenty years. The plays are arranged in chronological order, with separate introductions to the early group, the main comedies and histories, the tragedies, and the romances. The general introduction provides a close-packed survey of Shakespeare's England, the history of the drama up to his time, the London theatres of his day, the criticism of the plays, the history of the text, and the history of acting, with a brief section on Shakespeare's English and a separate bibliography for each of these subsections. The text followed is that of the Globe edition, with occasional emendations, noted in each case. Hardin Craig describes

¹ *Complete Works*, ed. by Peter Alexander. Collins. pp. xxxii + 1376. 15s.
Complete Works, ed. by Hardin Craig. Chicago: Scott, Foresman. pp. xii + 1338. \$6.50.

his aim as being 'as far as possible in one volume to provide the reader or student with the information he normally needs in order to understand and appreciate Shakespeare'. The edition would be a useful one for the libraries of schools and training colleges; the amount of information provided in the footnotes, the several introductions—for each play has its own preface in addition to those supplied to the four periods—makes this most attractively produced volume something of a Shakespeare Encyclopedia.

Two volumes of the New Arden Shakespeare have also appeared.² Kenneth Muir's *Macbeth* is completely reset, for the old edition has become quite out of date: in the text Muir has restored a number of Folio readings, and many passages formerly thought to be interpolations are defended: the Hecate scenes are rejected. Twenty-five pages are devoted to a survey of modern criticism, which has been particularly directed upon this play in matters of theme and imagery. In appendixes Muir provides the source material from Holinshed and (with less need) from William Stewart: in his footnotes, a temperate and lucid summary of the textual problems that beset this play. The lengthy introduction (seventy-four pages in all) displays the same blend of scholarly precision and judicious restraint, which makes this volume an auspicious introduction to the revised series.

Richard David had a very different but an equally formidable task in editing *Love's Labour's Lost*. In his notes on the Quarto, David betrays a printer's enthusiasm: in his examination of topical allusions he allows the play to centre upon satire of Ralegh and his friends: in his exploration of the puzzling questions about the date of composition he accordingly leans to autumn 1593. This is a play where the critical apparatus is of first importance to the understanding as well as the enjoyment of the comedy: David's full and well-organized notes clarify many problems and leave clearly delimited the remaining area of speculation.

The Shakespeare Association has issued a facsimile of the 1603 Quarto of *Hamlet* from the copy in the British Museum.³ This is

² *Macbeth*, ed. by Kenneth Muir. Methuen. pp. lxxiv + 196. 12s. 6d. *Love's Labour's Lost*, ed. by Richard David. Methuen. pp. 196. 15s.

³ *Hamlet*. First Quarto 1603. Shakespeare Quarto Facsimiles No. 7. The Shakespeare Association and Sidgwick & Jackson. 21s.

No. 7 of their Quarto facsimiles (a facsimile of the second Quarto was issued previously as No. 4). There is an introductory note by Sir Walter Greg. Since the Huntington Library has already issued a facsimile of the Devonshire copy of the 1603 Quarto it is now possible to compare the only two surviving examples of this text.

These various editions undoubtedly are the characteristic features of the year's work in 1951: but there are a number of books of general interest. Notice of these will be followed by that of studies on the historic background; acting and the theatre, the history of scholarship, and books and articles relating to particular works will succeed.

The late President of Swarthmore College in a full and lively study of Shakespeare's plays⁴ conceived them as an organic unity. Goddard is not concerned with the historic setting, but with Shakespeare's shaping spirit of imagination. This is the book of a wise teacher, who has learnt how to keep literature fresh and alive, and who is concerned with the education of the full man. He believes that Shakespeare's works are essentially Protean, adaptable in their significance to the needs of different minds, yet remaining, in the midst of variety, unified and simple.

Donald Stauffer, whose untimely death in the summer of 1952 will be mourned on both sides of the Atlantic, studied in *Shakespeare's World of Images*⁵ the moral and social implications of the imagery of Shakespeare's plays. He combines the familiar material of the New Critics—theme and myth—with more traditional academicism. The work is, indeed, somewhat overweighted with moral judgement, but its aim is clearly the reconciliation of those opposites whose warfare frequently enlivens the critical journals. It is a chronological survey under such titles as 'The Unweeded Garden' and 'The Dark Tower'. In this connexion it may be noted that Wilson Knight has reissued *The Imperial Theme* with a new preface in which he vigorously attacks the historic method of criticism in favour of interpretation through imagery: and that an English translation, considerably expanded, of Wolfgang Clemen's

⁴ *The Meaning of Shakespeare*, by Harold C. Goddard. The Univ. of Chicago Press and C.U.P. pp. xii + 691. 45s.

⁵ *Shakespeare's World of Images*, by Donald A. Stauffer. New York: Norton. pp. 393. \$5.00.

Shakespeares Bilder, first published in 1936, has now appeared in England and America.⁶ This penetrative and sensitive study deals with the plays in order of composition in relation to the general development of Shakespeare's style. 'An isolated image, an image viewed outside of its context, is only half the image. . . . It appears as a cell in the organism of the play, linked with it in many ways.' Each play is approached differently, in a manner determined by its own specific style. Thus the examination of imagery in *Hamlet* is centred upon a discussion of the hero, while in *King Lear* the whole world of the play and not individuals determines the quality of the writing.

The late Leonard Dobbs in *Shakespeare Revealed*⁷ uses the plays to reconstruct Shakespeare's life and personality and his relations with his fellows: the theories are exceedingly detailed and somewhat wild. Jonson appears as Falstaff.

In *A Shakespeare Primer*⁸ Peter Alexander provides a highly compressed survey of the works, decade by decade, with a chronological survey at the beginning, and tables of quarto publication and ownership of quarto printing rights at the end. This work would form a useful supplement to his edition: it is intended for the serious student but anything less like a dry little cram-book cannot be imagined. There is not a great deal of room for the survey of other critics but in passing he delivers a thrust at Lytton Strachey, and a more severe reprimand to Frank Harris. Designed for reference, this book will be read for enjoyment.

G. I. Duthie has also provided what is in effect a Shakespeare Primer of a rather different kind.⁹ He gives an account of the trend of modern Shakespearian studies: first he disposes of the naturalist theory of character, and then proceeds to deal with the Elizabethan concepts of Order, Hierarchy, and the Chain of Being. The comedies, histories, and tragedies are briefly surveyed in the light of these generalizations: there is a chapter on *Troilus and Cressida* and a final one on *Cymbeline*. Duthie has had rigorously to select in order to achieve a representative survey: his book is meant to

⁶ *The Development of Shakespeare's Imagery*, by Wolfgang H. Clemen. Methuen. pp. xii + 236. 15s.

⁷ *Shakespeare Revealed*, by Leonard Dobbs. Skeffington. pp. 222. 15s.

⁸ *A Shakespeare Primer*, by Peter Alexander. James Nisbet. pp. x + 182. 4s.

⁹ *Shakespeare*, by G. I. Duthie. Hutchinson's Univ. Library. pp. 206. 7s. 6d.

whet the appetite and send the general reader forth on many quests. Marchette Chute has also written a short popular *Introduction to Shakespeare* for the American public.¹⁰ Two general studies of Shakespeare's art are by Robert Fricker and Hereward T. Price.¹¹ Fricker discusses the alternation of appearance and reality as exhibited in disguised characters, then contrast of complementary characters such as Hal and Falstaff, Iago and Othello. Development of character and the contrast of comic and tragic characters leads to a detailed survey of several of the great roles. Fricker writes under the influence of the New Critics: he seeks the principles of construction within the plays themselves. This is also the plea of Price, in a lively, provocative, and very largely destructive essay in which he attacks the traditional notions of plot, and pleads for liberty of interpretation.

Arthur Sewell, in *Character and Society in Shakespeare*,¹² is more temperate and concerned rather to rehabilitate the criticism of drama through the characters: but for him 'Character and moral vision must be apprehended together and . . . when character is understood separately from moral vision it is in fact not understood at all'. Each play for Sewell, as for Clemen and Goddard, embodies a specific 'address to the world' and in the greater plays each character has also his own characteristic address to the world; the characters can be understood only within the confines of the play, and only in relationship both to the other characters and to the auditory. This is a sensitive study; it implies though it does not directly invoke the historic background of Shakespeare's time.

That time is more directly relevant to D. G. James's *Dream of Learning*,¹³ which contrasts the philosophic approach of Bacon with Shakespeare's intuitive art—'a rational treatment by the greatest man who has appeared in our civilization of human conduct and

¹⁰ *Introduction to Shakespeare*, by Marchette Chute. New York: E. P. Dutton. pp. 123. \$2.25.

¹¹ *Kontrast und Polarität in den Charakterbildern Shakespeares*. (Swiss Studies in English, 22.) By Robert Fricker. Berne: Verlag A. Francke A.G. pp. 275. Sw.Fr. 14. *Construction in Shakespeare*, by Hereward T. Price. Univ. of Michigan Press. pp. 42. \$0.85.

¹² *Character and Society in Shakespeare*, by Arthur Sewell. O.U.P. pp. 149. 12s. 6d.

¹³ *The Dream of Learning: an Essay on 'The Advancement of Learning'*, 'Hamlet' and 'King Lear', by D. G. James. O.U.P. pp. 126. 12s. 6d.

human destiny'—but a treatment in terms of perception and not of knowledge. James's work does not advertise its author's learning but implies it: this is a book for careful reading. The case is a general one, but stated in terms of *Hamlet* and *King Lear*. James writes as the philosopher turned literary critic: he is not himself concerned to enter into controversy but he corrects indirectly some of the wilder among the New Critics.

More limited aspects of Shakespeare's art are dealt with by G. B. Harrison in *Shakespeare's Tragedies*¹⁴ where he examines the greater plays in turn to illustrate certain general requirements of tragedy which are set forth in an introductory chapter. *Shakespeare's Prose* by Milton Crane¹⁵ is an attempt to assess Shakespeare's evolution of a personal convention of prose usage, especially 'the prose of reduction and denigration'. To this end he examines the practice of other dramatists and follows Shakespeare's development by a chronological investigation of the plays. This work is presumably planned for the American college student: it is earnest but somewhat limited, since the author does not glance at non-dramatic prose, and occasionally passes over the nicer points of textual criticism.

In *Woe or Wonder: the Emotional Effect of Shakespearian Tragedy*¹⁶ J. V. Cunningham discusses Shakespeare's tragic theory and practice in the light of Elizabethan theory. This is a counterblast to the New Critics, a learned work which sets pity, fear, and tragic wonder (*admiratio*) in the context of classical and medieval critical thought.

Comedy has been dealt with as related to the revels of Elizabethan holidays by C. L. Barber (*Sewanee Review*, autumn) and Roy Walker has written *The Northern Star*, an essay on the Roman Plays (*Sh.Q.*, Oct.). In the Mutschmann *Festschrift* (see p. 124, n. 21) W. Fischer writes of the political ethics of Shakespeare's history plays. Northrop Frye, in *A Conspectus of Dramatic Genres* (*Kenyon Review*, autumn), attempts new dramatic classifications—

¹⁴ *Shakespeare's Tragedies*, by G. B. Harrison. Routledge & Kegan Paul. pp. 227. 21s.

¹⁵ *Shakespeare's Prose*, by Milton Crane. Univ. of Chicago Press and C.U.P. pp. 111 + 219. \$3.00. 21s.

¹⁶ *Woe or Wonder: the Emotional Effect of Shakespearian Tragedy*, by James Vincent Cunningham. Univ. of Denver Press. pp. 136. \$2.50.

the *auto* and the masque being the two poles of his system—with some incidental reference to Shakespeare, particularly his comedy. B. L. Joseph's able and controversial little book on *Elizabethan Acting*¹⁷ has stimulated much discussion. He virtually identifies the actor's and the orator's arts, and thus attempts to reconstruct gesture and style from manuals of oratory. While he has not perhaps allowed either for the development of the art in Elizabethan times, or for the evidence to be drawn from foreign stages, his work is undoubtedly of real importance. Miss Phyllis Hartnoll as editor must receive the chief praise for *The Oxford Companion to the Theatre*,¹⁸ a comprehensive reference book which includes much historical material relating to Shakespeare's theatre and actors. W. H. Thomson has compiled an *Historical Dictionary of Shakespeare's Characters*:¹⁹ this covers the characters in the historical plays and in *Macbeth*.

A volume relating to the Shakespeare Memorial Theatre at Stratford has appeared with forewords by Ivor Brown and Anthony Quayle—on Stratford and on this theatre—depicting scenes from plays staged in 1948–50: photographs are by Angus McBean.²⁰

Professor Heinrich Mutschmann has been presented with a *Festschrift* collected by W. Fischer and K. Wentersdorf.²¹ This includes an important article by T. W. Baldwin on *Troilus and Cressida*, one by Hardin Craig on the development of Elizabethan dramatic psychology, and a number of other contributions, noted below in relation to the specific subjects dealt with.

In *Studies in Honour of J. S. Wilson*,²² P. M. Kendall writes on 'Inaction and Ambivalence in *Troilus and Cressida*' and Philip Williams upon the Battle Orations of *Richard III*.

¹⁷ *Elizabethan Acting*, by B. L. Joseph. O.U.P. pp. x + 157. 12s. 6d.

¹⁸ *The Oxford Companion to the Theatre*, ed. by Phyllis Hartnoll. O.U.P. pp. 888. 35s.

¹⁹ *Shakespeare's Characters: A Historical Dictionary*, by W. H. Thomson. Altrincham, Manchester: Sherratt, the St. Ann's Press. pp. 320. 25s.

²⁰ *Shakespeare Memorial Theatre 1948–1950: A Photographic Record*, by Angus McBean. Forewords by Ivor Brown and Anthony Quayle. Reinhardt and Evans. pp. 18 + 120 photographs. 15s.

²¹ *Shakespeare-Studien: Festschrift für Heinrich Mutschmann*, zum 65. Geburtstag überreicht von den Herausgebern Walther Fischer und Karl Wentersdorf. Marburg: N. G. Elwert. pp. 208. 21s.

²² *English Studies in Honour of James Southall Wilson* (Univ. of Virginia Studies, No. IV), ed. by Fredson Bowers. pp. vi + 298. \$4.00.

Two works, not directly written upon Shakespeare, may be taken as exemplifying the rival parties of the old- and the new-fashioned critics. Lawrence Babb belongs to the sober school of literary historians: and his study of *The Elizabethan Malady*²³ presents a full account of the origins of the theory of melancholy in the doctrines of Aristotle and Galen, the varieties of Elizabethan interpretation and the use made of them by dramatists. Shakespeare's pictures of love melancholy as well as the character of Hamlet are placed in relation to the current theory, and while Babb is careful not to equate the art of Shakespeare with contemporary notions, he postulates their interdependence. This is a learned work, solid rather than easy to read.

William Empson, who finds himself a leader of modern critical method, no doubt to his surprise, has published material which has been accumulating for some years in *The Structure of Complex Words*.²⁴ He is concerned with a general theory of language but writes at length on *Othello*, *Lear*, *Timon*, and *Measure for Measure*. Here the originator of the analytic method through verbal ambiguities may be seen expatiating upon the central concepts of the plays as revealed by the word 'sense' in *Measure for Measure*, 'honest' in *Othello*, 'fool' in *Lear*, and 'dog' in *Timon*. Empson is amongst the most brilliant and penetrative writers of our time; his style is full of idiosyncrasies: those who can make use of him will always enjoy him, and the rest are perhaps in some danger of not understanding him.

In *The Common Pursuit*²⁵ F. R. Leavis publishes some of his essays from *Scrutiny*, including three on *Measure for Measure*, *Othello*, and the Final Plays. These essays are largely concerned with the revaluation of the plays through an analysis of key passages, which leads the author to rebut the theories of Stoll on *Othello*, and to dissent from a number of other modern critics on the problem plays and the final plays. The essays are now some years old, and the position even in the most conservative circles has perhaps slightly changed.

²³ *The Elizabethan Malady: A Study of Melancholia in English Literature from 1580 to 1642*, by Lawrence Babb. Michigan State College Press and Blackwell. pp. xii + 206. \$3.50. 25s. For fuller mention see Chapter IX, n. 3.

²⁴ *The Structure of Complex Words*, by William Empson. Chatto & Windus. pp. 449. 21s.

²⁵ *The Common Pursuit*, by F. R. Leavis. Chatto & Windus. pp. 307. 18s.

In turning from books to periodicals, another new Shakespearian arrival must be noted, in addition to those recorded last year. This is *Shakespeare Newsletter*,²⁶ a four-page news-sheet appearing every two months and giving notices of performances, books, and society meetings. Its form is reminiscent of a campus newspaper, and its orientation is American rather than international.

There are a number of articles relating to Shakespeare's life and to the canon of his works. Mario Praz writes on *Vite di Shakespeare* in a recent collection of his essays; he also writes two other essays on modern criticism.²⁷ Hallett Smith in the *Yale Review* writes 'In Search of the Real Shakespeare', discussing the various theories of Shakespeare's personality which have recently been put forward. An early copy of Shakespeare's will is described by Levi Fox in *Sh.S.* and photographs of the document are appended; while Cecil G. Gray, in two contributions to one number of *N. and Q.* (10 Nov.) identifies three of the co-plaintiffs in the Blackfriars lawsuit of 1615, and discusses the sixteenth-century Burbages of Stratford. Alan Keen pursues his attempts to identify Shakespeare with the singing boy and actor Shakeshaft who served in various north-country houses from 1578 to 1591 (*B.J.R.L.*, Mar.); J. G. McManaway, in *A New Shakespeare Document* (*Sh.Q.*, Apr.), discusses a warrant of 1631 authorizing payment for a production of *1 Henry IV* at court. Lawrence Durrell suggests that the rival poet was Marlowe rather than Chapman and is answered by the Comtesse de Chambrun (*T.L.S.*, 5 Jan., 2 Feb.), who also has an article answering the theories of Abel Lefranc in *Hommes et mondes* (May), *Shakespeare est bien Shakespeare*. Geoffrey Ashe in *The Month* (May) writes on a possible acquaintance between Shakespeare and the Catholic exile, Sir Antony Standen: H. A. Shield, *Links with Shakespeare* (*N. and Q.*, 9 June), traces the family connexions of some of Augustine Phillips's relations. In *M.L.R.* (Jan.) Percy Simpson and I. A. Shapiro engage in discussion on the Mermaid Club. In an article in the Mutschmann *Festschrift*, Karl Wentersdorf writes on metrical tests as evidence of the chronology of the plays, with some rearranging of Chambers's order.

²⁶ *The Shakespeare Newsletter*. Editor, Louis Marder, 749 Franklin D. Roosevelt Drive, New York 9, N.Y. London: William Dawson, Canon House, Macklin St., W.C.2. Subscription 9s. per annum.

²⁷ *Cronache Letterarie Anglo-Sasoni*, by Mario Praz. Rome: Edizioni di Storia e Letteratura. Vols. i and ii. pp. 297, 295.

Much interest has been roused by J. Dover Wilson's reopening of the question of Greene's charge of plagiarism against Shakespeare in *Malone and the Upstart Crow* (*Sh.S.*). This involves the authorship of the *Henry VI* plays and of *Richard III*. Janet Spens commented, and a correspondence ensued in *T.L.S.* (15, 29 June; 20 July; 10, 17 Aug.). An independent note upon the likelihood of Greene's charge being one of plagiarism and not of imitation was made by Sidney Thomas in *The Meaning of Greene's Attack on Shakespeare* (*M.L.N.*, Nov.). The Baconians appear relatively silent this year, but G. Bowen, in a pamphlet published by the author,²⁸ advocates by an examination of *The Tempest* the claims of the Earl to Oxford, while in *Les Langues modernes* (July–Aug.) G. Lambin puts a case for William Stanley, which he follows up in the November number by also finding political allegory in *The Tempest*. Discussion of the construction of the Globe Theatre is continued by J. C. Adams in *Sh.Q.* (Jan.) in a handsomely illustrated article, *That Virtuous Fabric*, which is briefly commented on by Richard Flatter in the same journal (April). In *Sh.S.* George Reynolds takes issue with Adams on the subject of the 'tarras' (an extension of the upper stage); while Irwin Smith discusses Adams's model of the Globe (*Sh.Q.*, Jan.). Warren Smith in *R.E.S.* (Jan.) argues for the use of scaffolding on Shakespeare's stage, and Walter Hodges in *Theatre Notebook* (Jan.–Mar.) discusses once more the van Buchel drawing of the Swan Theatre. In the Mutschmann *Festschrift*, Fritz Budde writes on problems of the voided stage with special reference to *A Midsummer Night's Dream*.

Actors are discussed also in *Theatre Notebook* (July–Sept.) by Alan S. Downer, who is, however, concerned with the pre-Shakespearean stage. R. B. Page has a short article on the delivery of Elizabethan verse (*Eng. Studies*, Apr.) in which he argues against theories put forward by John Draper. Moody Prior would diminish the significance of the demands of the audience in shaping Shakespeare's plays (*Mod. Phil.*, Nov.).

In his collected essays, *Two Cheers for Democracy*,²⁹ E. M. Forster includes a charming essay on the first Stratford Festival

²⁸ *Shakespeare's Farewell*, by G. Bowen. Inglethorpe, Buxton, Derbyshire: The Author. pp. 20. 1s. 6d.

²⁹ *Two Cheers for Democracy*, by E. M. Forster. Edward Arnold. pp. 371. 21s.

of 1769; in *Theatre Notebook* (Jan.–Mar.) Bertram Shuttleworth has a note on Irving's Macbeth, while John Gielgud writes in *Sh.S.* on *Tradition, Style and the Theatre Today*. He also writes on the importance of verse speaking, more briefly, in *Theatre Arts* (Apr.): 'Speak the speech, I pray you. . . .' In the same number David Ffolkes, *The Glass of Fashion*, writes on designing costumes for Shakespearian production: in *Theatre Newsletter* (24 Nov.) Walter Hodges describes the new Mermaid Theatre in Acacia Road, N.W. 8. Alice Venezsky has two articles in *Sh.Q.*, one (a brief note) on the festival at Hofstra College (July) and one on the current productions in England and France (Oct.); she also writes (Jan.) on the Stratford season of 1950.

In turning from the theatre to language and style, it will be found that the rival claims of the students of rhetorical devices and the students of the popular Shakespeare are evenly balanced in this year's work, though a particularly spirited attack on the New Critics appears in *The American Scholar* (Summer) by one 'Thomas Kyd' of New York City (now of Harvard). By an 'analysis' of the imagery of *Antony and Cleopatra*, Thomas Kyd 'proves' that the basic structure is a game of ruffe (or whist). W. Schrickx, in an article in *Revue belge de philologie et d'histoire* (iii), writes biographically on solar symbolism and related imagery in Shakespeare. General studies of structure include Kenneth Muir on *The Dramatic Function of Anachronism* (*Trans. of the Leeds Phil. and Lit. Soc.*), and G. G. Williams, *Shakespeare's Basic Plot Situation* (*Sh.Q.*, Oct.) which describes abnormal or unnatural division as the fundamental element in all Shakespeare's plots. J. T. McCullen, in *Madness and Isolation of Character in Elizabethan and early Stuart Drama* (*S. in Ph.*, Apr.), deals *inter alia* with the characters of Malvolio, Hamlet, and Lear.

Shakespeare's learning is explored by J. S. Atherton in two notes on his Latin (*N. and Q.*, 4 Aug.), by Félix Carrère in an article comparing Shakespeare's conception of human nature with Plato's (the influence, of course, being indirect) in *Les Langues Modernes* (Nov.), and by D. L. Clark (*Sh.Q.*, July), who in *Ancient Rhetoric and English Renaissance Literature* considers the effect upon Shakespeare of his early training in rhetoric at the grammar school.

In *J. H. Ideas* (Jan.) Patrick Cruttwell writes on doctrines of physiology and psychology in Shakespeare's age (compare the

article by Hardin Craig in Mutschmann's *Festschrift*, referred to on p. 124). R. C. Simonini in *Sh.Q.* (Oct.) discusses *Language Lesson Dialogues in Shakespeare*, a topic which he has subsequently developed in book form. In *Mod. Phil.* (Aug.) James Sledd suggests that reference to Latin-English dictionaries of the sixteenth and seventeenth centuries may throw light on some difficult words and phrases in Shakespeare's plays. In a collection of essays entitled *Poetry and Faith*³⁰ Augustus Ralli attempts to set Shakespeare within the great European literary tradition; he is considered as a peer of Homer, Dante, and Virgil, and his formative power—his relevance to actual daily living—is perceived to lie in the nature of the world he depicts, a world of 'social joys', of love and friendship.

Shakespeare's language continues to be a topic of more than common concern; in *Sh.S.* D. S. Bland writes on *Shakespeare and the Ordinary Word*, an article which has close affinities with one by Maurice Evans in the *Cambridge Journal* (Apr.) on *Elizabethan Spoken English*. In *Essays in Criticism* (July) M. M. Mahood writes on Shakespeare's use of puns, again recalling an article which Kenneth Muir produced last year (see *Y.W.* xxxi. 116), while L. A. Cormican adds a second part to his article on *Medieval Idiom in Shakespeare* in *Scrutiny* (Spring: cf. *Y.W.* xxxi. 115). Two of the articles in the Mutschmann *Festschrift* deal with Shakespeare's style—one, by W. F. K. von Lengefeld, on the baroque elements in Shakespeare's writing, and the other, by H. O. Wilde, on *Wort und dramatische Existenz*. R. Flatter, in an eloquent article *The Veil of Beauty* (*J.E.G.P.*, Oct.), writes mainly on Goethe's verse, but with some contrasts with Shakespeare. Q. G. Burris in *Soft! here follows prose!* (*Sh.Q.*, July) finds, unlike Milton Crane, that there is little consistency in the pattern of Shakespeare's prose and verse sequence. Two articles on dialect are provided, by Hilda M. Hume (*M.L.R.*, July-Oct.), upon the Warwickshire dialect, and by H. Kökeritz, 'Shakespeare's Use of Dialect' (*Trans. Yorkshire Dialect Soc.*, ix). T. S. Eliot's lectures on *Poetry and Drama*³¹ contain a lengthy discussion of Shakespeare's technique of dramatic versification, with special reference to the opening scene of *Hamlet*.

³⁰ *Poetry and Faith*, by Augustus Ralli. The Bodley Head. pp. 160. 12s. 6d.

³¹ *Poetry and Drama*, by T. S. Eliot. Harvard Univ. Press, 1951; Faber & Faber, 1952. pp. 35. 7s. 6d.

Eliot also reiterates his warning, that for modern dramatists Shakespeare is a dangerous, because inimitable, model.

More specific aspects of style are dealt with by Y. M. Biese, *Notes on the Compound Particle in the works of Shakespeare and his Contemporaries* (*Annales Acad. Sc. Fennicae* (Helsinki)), Robert A. Law, *On Certain Proper Names in Shakespeare* (*Univ. of Texas Studies in English*, xxx), and J. M. Nosworthy, *The Shakespearian Heroic Vaunt* (R.E.S., July). W. L. Edgerton, in *Shakespeare and the Needle's Eye* (M.L.N., Dec.), suggests that Shakespeare's use of this biblical phrase (in *Richard II*, v. v. 17) was influenced by a passage in Erasmus.

Shakespeare's choice of source material was dealt with in *Sh.S.* by Hardin Craig, who discussed the underlying principles determining Shakespeare's selection in adaptation; and, by implication, in C. J. Sisson's article on *Elizabethan Life in Public Records* (*The Listener*, 21 June) where he drew attention to cases in real life which help to the understanding of Shakespeare's plays, more particularly a law case recalling the plot of *King Lear*. Shakespeare's influence abroad is dealt with in two articles in *Sh.S.*—one on Slovakia by Jan Šimko and one on Jugoslavia since the war by Vladeta Popović. This annual work has also its usual series of International Notes. Annibale Pastore edits³² a series of translations into Italian and three essays on Shakespeare's influence in Italy. C. D. Ley, in *Shakespeare para Españoles*, gives an outline of Shakespeare's life and work, for Spanish students. In *Shakespeare in Italy* (*Comp. Lit.*, 3) N. Orsini describes the Italian contribution to Shakespearian studies. William Peery (*Univ. of Texas Studies in English*, xxx) deals with Shakespeare's influence on James Joyce (*Shakhisbeard and 'Finnegan's Wake'*). Two contributions to *N. and Q.* point out the influence of Shakespeare on Keats: A. D. Atkinson, 17 March and R. F. Rashbrook, 20 January.

In *Sh.S.*, L. W. Hanson continues the series of accounts of Shakespearian collections in the great libraries of the world by a description of the resources of the Bodleian. This is handsomely illustrated. There is also a note on the libraries of the Oxford colleges at the conclusion of the article.

³² *Shakespeare degli Italiani*, ed. by Annibale Pastore. Torino: Società Editrice Torinese, 1950. pp. lxxx + 687.

In *P.Q.* (Apr.) C. Zimanski publishes the text of a poetic answer to Rymer's strictures on Shakespeare. This is dated 1694. Other studies on the history of Shakespearian criticism are Kurt Schreinert on the continental reputation of the *Spectator* and its effect on building up Shakespeare's reputation (in the Mutschmann *Festschrift*), M. L. Wiley on *A supplement to the bibliography of 'Shakespeare Idolatry'* (*Studies in Bibliography, Univ. of Virginia*, iv) in which she notes two new works of the later eighteenth century, and a note by F. Cordasco on William Richardson's *Essays on Shakespeare*, 1784 (*N. and Q.*, 31 Mar.) to which Howard Parsons replies (Apr. 14). In *Sh.Q.* (July) G. W. Stone writes on *Shakespeare in the Periodicals, 1700–1740*, in which he traces the growth of Shakespeare's popular reputation throughout this period. Arthur Sherbo in an article in *R.E.S.* (Jan.) compares Dr. Johnson's criticism on *Macbeth* in 1745 with that in his edition of 1765. Coming down to more modern times, the centenary of A. C. Bradley's birth was celebrated with an article on his work in *T.L.S.* (30 Mar.). In *Theatre Arts* for May John Gassner defends Shaw as a Shakespearian critic and in *P.Q.* (Jan.) C. R. Sanders compiles a survey of the Elizabethan criticism of Lytton Strachey, which turns out to be considerable. A number of even more recent critics are dealt with by Joseph Fort in *Quelques problèmes shakespeareiens* (*Les Langues modernes*, Nov.); while Richard Flatter reveals Freud's criticism of Shakespeare from two new letters (*Sh.Q.*, Oct.).

The usual surveys of the previous year's work are carried out in *Sh.S.* by J. I. M. Stewart, Clifford Leech, and J. G. McManaway. O. J. Campbell in *A Review of Recent Shakespearian Scholarship* (*Sh.Q.*, Apr.) casts a singularly cool and judicious glance upon the rival schools of the New Critics and the Traditionalists. In *Fifty Years of Shakespearian Criticism* (*Sh.S.*) Kenneth Muir compresses into thirty-four pages a remarkably clear and detached account of the various phases of interpretative criticism between 1900 and 1950, ranged under the headings 'The Situation in 1900', 'Bradley and the Bradleyites', 'Approaches to Shakespeare', 'Personal and Impersonal Shakespeares', 'Disintegration and Re-integration', 'Scholarship and Criticism', 'Realism and Convention', and 'Imagery, Symbolism and the Liberty of Interpreting'.

As usual, of the individual plays *Hamlet* has received much the

largest share of notice. In *Scourge and Minister*,³³ G. R. Elliott dissects the play scene by scene and almost line by line. His general theory is that Hamlet is entrapped, the moral man surrounded by an immoral social order. This work opposes the Elizabethan theory of Revenge to the ideal prince, who is seen in Hamlet, and who acts always as the minister of Justice. The pressure of detailed commentary becomes at times a trifle overwhelming, but this is an enthusiastic work, the product of prolonged study. A tetralogy of plays as prologue to *Hamlet* by Percy MacKaye³⁴ has not been available.

Articles on *Hamlet* include two by Roy Battenhouse; one on the ghost, which he considers to be a spirit from pagan hell rather than from Catholic purgatory (*S. in Ph.*, Apr.), and also one on Hamlet's apostrophe to Man (*P.M.L.A.*, Dec.) which he considers to afford the clue to Shakespeare's view of Hamlet's plight, that of the humanist deprived of Christian resources. Frank M. Caldiero sees the source of this same speech in a passage from Pico della Mirandola (*N. and Q.*, 29 Sept.). In *Sh.Q.* (Jan.) John Paterson writes on *The Word in 'Hamlet'*, treating the familiar contrast between appearance and reality as the central theme of the play, and seeing this division exemplified by a division between act and word. In *Neuphilologische Zeitschrift*, iii, Ernst Weigelin writes on Hamlet's scene with his mother. In *R.E.S.* (Oct.) Alice Walker has an important article on *The Textual Problem of 'Hamlet'* in which she discusses the relation of the second Quarto to the first Quarto and to the Folio texts. Notes on individual passages include Ruth Cline on v. ii. 193 (*M.L.N.*, Jan.); no less than three notes on 'fat and scant of breath': Arthur Dickson (*Sh.Q.*, Apr.) and J. C. Maxwell (*Eng. Studies*, Feb.) independently draw attention to the same passage in Johnson's *Seven Champions of Christendom* as a popular source, while E. E. Stoll in *Not so fat or thirty* (*Sh.Q.*, Oct.) regards the word 'fat' as a misprint for 'hot'. W. Empson has a note on the staging of the closet scene (*T.L.S.*, 23 Nov.), Andrew Green one on iv. v, *Exit Horatio* (*P.Q.*, Apr.). T. P. Harrison notes a biblical echo in v. ii. 217–20 (*N. and Q.*, 26 May), and W. L. Thompson notes a parallel with Dante (*ibid.*, 28 Apr.). Murray Bundy describes a record of Booth's 'Hamlet' (*Sh.Q.*, Apr.), while

³³ *Scourge and Minister: a Study of 'Hamlet'*, by G. R. Elliott. Duke Univ. Press and C.U.P. pp. xiv + 208. 26s.

³⁴ *The Mystery of Hamlet King of Denmark or What we Will*, by Percy MacKaye. New York: Bond Wheelwright. pp. 675. \$6.50.

H. Klitscher, in the Mutschmann *Festschrift*, discusses Laurence Olivier in the film part. Orhan Burian writes on a Turkish 'Hamlet' (*Sh.Q.*, Apr.) and Ruggero Orlando writes on *Amleto esagerava* in *Letteratura* (May 1950).

An anthology of criticism of *Hamlet* compiled by C. C. H. Williamson³⁵ is a gargantuan work, the bulk of which is taken up by criticism of the last fifty years; and judging by the volume of such criticism, frequent cumulating will be required. Extracts from books and from newspapers and journals ranging from the *Observer* to the *American Journal of Insanity* are included.

The Folio Society continues its handsome series of single plays with an edition of *Macbeth*³⁶ to which Sir Lewis Casson contributes an Introduction. Light on the political theory of *Macbeth* comes from Lily B. Campbell, who in *Sh.Q.* (Oct.) deals with *Political Ideas in 'Macbeth' 4. 3*, a subject also touched upon by the present writer in an article on *Sources of 'Macbeth'* (*Sh.S.*). Annotations upon single passages include J. Cossens on *This bank and shoal of time* (*N. and Q.*, 18 Aug.), Richard Flatter on the dumb show (*T.L.S.*, 23 Mar.), drawing comments from P. Ure and C. B. Purdom (6, 20 Apr.); H. B. Kingston on the Martlets, also in *T.L.S.* (16 Mar.: comment by C. W. Scott-Giles, 13 Apr.). Howard Parsons proposes a number of emendations (*N. and Q.*, 20 Jan.). In an article in the *Sewanee Review* (Spring) Arthur Stein discusses Macbeth's dependence on incantation and verbal magic, and R. W. Zandvoort in *Les Langues modernes* (Mar.-Apr.) on *Dramatic Motivation in 'Macbeth'* deals with the balance between human and supernatural forces. Finally, in the Mutschmann *Festschrift*, John W. Draper argues against a theory put forward by A. C. Sprague that scene divisions in *Macbeth* are marked by changes in the tempo of the dialogue. In *More Fair than Black (Essays in Criticism*, Oct.) Robert B. Heilmann gives a characteristic analysis of *Othello* in terms of light and dark, which has the effect for this reader at all events of emptying it of all significance ('Useful as these hypothetical accounts of the play may be—and the account of *Othello* as a play of love is suggestive enough to warrant our

³⁵ *Readings on the Character of Hamlet. 1661-1947*, ed. by C. C. H. Williamson. Allen & Unwin, 1950 [i.e. March 1951]. pp. lxiv + 783. 45s.

³⁶ *The Tragedy of Macbeth*. With introduction by Sir Lewis Casson and designs by Michael Ayrton. The Folio Society. pp. 111. 17s.

returning to it later— . . .': one wonders what any generation other than this would have thought of the suggestion that the characters and action can be reduced to a level with the properties). In *Mod. Phil.* (May) Samuel Kliger writes on the corruption of Othello's judgement through the confusion of his public and private obligations; Henry J. Webb, in *The Military Background in 'Othello'* (*P.Q.*, Jan.), considers the significance of the use of terms of war. Notes on individual passages include one on the name 'Othello' by C. M. Babcock (*N. and Q.*, 24 Nov.), one on 'the sword of Spain' by Karl Brunner in the Mutschmann *Festschrift*, and one on a possible echo of John Soowthern in *Othello* II. i. 184 (Allen G. Chester in *M.L.N.*, Nov.). The now quite fashionable theory that Iago was suffering from a repressed attachment to Othello was set out by Martin Waugh in an article in the *Psychoanalytical Quarterly* (xix, 1950) which was overlooked last year. The method, familiar with Hamlet, is now being extended to cover other characters; this is liable to lead to an analysis of Shakespeare himself, who, however, emerges from the various scrutinies with sufficient inconsistency to defy the psychologist's question.

King Lear has been considered in relation to Shakespeare's possible debt to Samuel Harsnett by Kenneth Muir (*R.E.S.*, Jan.), who concludes that there is a considerable influence. Two articles on the play have appeared in *Sh.Q.*, one by George G. Williams (Jan.) on the poetry of Lear's opening speech in the storm scene, and one by Arnold Isenberg (July) on the relations of Lear and Cordelia, the significance of which he believes is intensified by her absence in the central part of the play. In the October number David Williams has a brief note on *Producing 'King Lear'*, stressing the need for an Elizabethan style of setting. In *N. and Q.*, 14 April, Kenneth Muir proposes an emendation to II. iv. 170, and in the same journal (3 Feb.) O. F. Babler writes on Czech translations of the play.

An important article by G. I. Duthie on the text of *Romeo and Juliet* appears in Univ. of Virginia's *Studies in Bibliography* (iv). He allows certain readings from the Bad Quarto in preference to the text of the second Quarto. In *R.E.S.* (July) J. C. Maxwell has a brief note on reporter's garbling of a passage in the Bad Quarto. In the same periodical (Oct.) Georges A. Bonnard writes on the relations between the play and its source, Brooke's *Romeus and*

Juliet. In *English* (Aug.) H. Eardley-Wilmot has a short note on the speeches of the Chorus to this play which he considers un-Shakespearian.

In *P.M.L.A.* (Sept.) Brents Stirling considers the structure of *Julius Caesar* as it rises from Brutus's conception of murder as a sacrificial rite. Roland Frye in the *Quarterly Journal of Speech* (Jan.) discusses Antony's speech to the mob in an article entitled *Rhetoric and Poetry in 'Julius Caesar'*. G. Baldini in *Nuova Antologia* (Nov.) disputes Dover Wilson's contention that iv. iii. 181–96 is spurious. In *Theatre Notebook* (July–Sept.), on the other hand, Sir St. V. Troubridge describes how Godfrey Tearle repeated some inserted lines heard in his youth and derived from the improvements of 1719 at a performance in 1932! In *Two Cheers for Democracy* E. M. Forster reprints his gay essay on *Julius Caesar* as a school play, recording his own delight in the 'three big explosions' of the murder, the funeral speech, and the quarrel scene.

The frivolous contribution of 'Thomas Kyd' upon *Antony and Cleopatra* has been noted above. An attempt is made by Paul Jorgensen (*P.Q.*, Oct.) to relate Enobarbus's death of a broken heart to the grief and pining of English fugitives in Spain, as described in Lewis Lewkenor's *Estate of English Fugitives* (1595). J. C. Maxwell has a note on the text (*N. and Q.*, 4 Aug.) in confirmation of the generally accepted view that the play was set up from Shakespeare's manuscript.

In *M.L.Q.* (Dec.) Edward Honig discusses 'Sejanus and Coriolanus as studies in alienation', that is, as men deprived of their natural role in society, which was in each case that of absolute leader.

John Ebbs has a note on the connexion between *Titus Andronicus* ii. iii. 129–30 and a passage in Nashe's *Unfortunate Traveller* (*M.L.N.*, Nov.) while J. Dover Wilson has a note on *Titus and Vespasian*, the pseudo-source of this play (*M.L.R.*, Apr.).

Turning to the history plays, there are a number of short articles on *Henry IV*, mostly dealing with points of style. Alice Walker has, however, an elaborate explanation of the relation between MS., Quarto, and Folio texts of *2 Henry IV* in *R.E.S.* (July) and a briefer note on a cancel (*2 Henry IV*, iv. i. 93, 95) in *The Library* (Sept.). Notes on individual passages include Ernest Brenncke on *The*

Singing Men of Windsor (*P.M.L.A.*, Dec.); James E. Cross on 'a-blackberryed' (with reference to 'Shall the sun of heaven prove a micher and eat blackberries?') *R.E.S.* (Oct.); R. L. Eagle on 'estridges' (*N. and Q.*, 18 Aug., with comments on 29 Sept. and 27 Oct.); Abraham Feldman on *King Cambyses' vein* in the same journal, 3 March; T. M. Pearce, writing on Marlowe's *Jew of Malta* (*Explicator*, Apr.), explains 'rivo' in *I Henry IV* II. iv. In the Mutschmann *Festschrift* Samuel A. Nock writes briefly on Falstaff, and W. J. Olive notes a possible echo in Davenport of Falstaff on honour (*M.L.N.*, Nov.). In *M.L.Q.* (Mar.) John Krumpelmann notes an imitation of Falstaff by Kleist among the characters of his *Zerbrochener Krug*.

'Richard II' als *Drama der Wende* is the subject of a paper by Harro Jensen in the Mutschmann *Festschrift*: in *Sh.Q.* (Jan.) Brents Stirling examines the character of Bolingbroke as the source of all the decisive actions of the play. Charles O. Fox sees an allusion to Shakespeare's play in a poem of 1616 (*N. and Q.*, 8 Dec.) while C. A. Greer sees no reason to think that Shakespeare in this play was indebted to Daniel's *Civil Wars* (*ibid.*, 3 Feb.). A correspondence ensued in the same periodical on the appearance of G. Blakemore Evans's note on the entries relating to this play and to *Hamlet* in Keeling's Journal (21 July: see 24 Nov.).

In *Sh.Q.* (Jan.) F. S. Boas has an article on the portraits of Joan la Pucelle as she appears in Shakespeare, Schiller, and Shaw. In *E.L.H.* (Dec.) Adrien Bonjour gives an account of the structure of *King John* in the balanced decline of the king and rise of Falconbridge: his article is entitled, somewhat fancifully, *The Road to Swinstead Abbey*. In *Revista di Letterature Moderne* (Milan, Sept.–Oct.) G. Baldini has a note on this play referring to III. iv. 110.

The comedies have received less attention: Richard David, in his article in *Sh.S.*, discusses recent productions of *Love's Labour's Lost* and *Measure for Measure*: there are two notes on the text of the first play—one by Weston Babcock on v. ii. 67 (*Sh.Q.*, July) and one by E. S. Fussell on v. ii. 247 (*N. and Q.*, 1 Mar.). In *N. and Q.* also (27 Oct.) Raymond Chapman suggests that the play de Witt saw at the Swan was *Twelfth Night* (*Love's Labour's Won*). In *P.Q.* (Oct.) John W. Draper sees in two references in *Twelfth Night* a reflection of the travels of the Shirleys into Persia, and he thinks Shakespeare must have heard of Shah Abbas the Great. René

Pruvost sees *The Merchant of Venice* as related to Munday's *Zeleuto* in *La Trame romanesque du 'Marchand de Venise'* (*Les Langues modernes*, Mar.–Apr.): Hennig Cohen has a note on the diabolic colour of Morocco in this play (II. vii. 78–79) in *Sh.Q.* (Jan.). In the *U.T.Q.* (Apr.) Ernest Schanzer, writing *The Central Theme of 'A Midsummer Night's Dream'*, finds it in the fantastic madness of the various kinds of lovers.

In *Eng. Studies* (Feb.) J. C. Maxwell has a brief note on *Comedy of Errors* III. i. 64–65, and in *T.L.S.* (28 Dec.) C. C. Mish disposes of *The Waking Man's Dream* as a possible source of *The Taming of the Shrew*. In *The Great Danseker* (*M.L.R.*, July–Oct.) C. J. Sisson and Arthur Brown make use of evidence from a Chancery suit of 1611 to establish a reading, *Two Gentlemen of Verona*, II. vii.

The most considerable article on *Measure for Measure* is by Murray Krieger (*P.M.L.A.*, Sept.) relating it to Elizabethan comedy in general and finding it an unsatisfactory mixture of genres. In *Measure for Measure* George Gibian would see a model for Pushkin's *Angelo* (*P.M.L.A.*, June) and John Krumpelmann one for Kleist (*Germanic Review*). Mary Lascelles has a note on a passage in this play, II. ii. 120, in *R.E.S.* (Apr.). T. W. Baldwin's article on *Troilus and Cressida* in the Mutschmann *Festschrift* is based upon his theory of the five-act structure, in which he concludes that 'the real interest of the dramatist is in the causes for the downfall of Troy which was to occur in a second or third part'. L. C. Knights in *Scrutiny* (Autumn) sees this play rather as a forerunner of *King Lear* in its pursuit of metaphysical speculation on the nature of man, while W. D. Dunkel in *Shakespeare's Troilus* (*Sh.Q.*, Oct.) deals with the hero's too simple expectations of 'the simplicity of truth'. In *M.L.N.* (Nov.) A. H. Gilbert has a note on II. ii. 81–82. In a volume of essays in honour of Richard Foster Jones, Virgil K. Whitaker³⁷ includes one entitled *Philosophy and Romance in Shakespeare's Problem Comedies*, in which he argues, on lines similar to Krieger's, for a mixed intention and a doubtful issue.

Of the Romances, *The Tempest* has received the most attention. In *Sh.Q.* (July) W. Stacy Johnson, discussing *The Genesis of Ariel*,

³⁷ *The Seventeenth Century. Studies in the History of English Thought and Literature from Bacon to Pope*, by Richard Foster Jones and others writing in his honour. Stanford Univ. Press and O.U.P. 42s.

finds in him a blend of Platonic speculation and popular tradition: Lawrence Bowling in *College English* (xii) writes on *The Theme of Natural Order in 'The Tempest'*. Howard Parsons proposes a series of emendations in *N. and Q.* (3 Feb.), and Clive Sansom offers an explanation of Miranda's absence of mind in i. ii, which is commented on by G. Bowen (*T.L.S.*, 28 Sept., 6 Oct.). Murray Abend finds an echo of iv. i. 175–80 in Goethe's *Faust* (*N. and Q.*, 9 June) and O. F. Babler describes Hugo Wolf's scheme for an opera based on this play (*ibid.*, 20 Jan.).

Eugene M. Waith writes on the sources of the brothel scene in *Pericles* in *J.E.G.P.* (Apr.), and in *The Rice Institute Pamphlet* (Apr.) Carroll Camden discusses the character of Imogen in relation to Elizabethan ideals of conduct, and finds her not entirely perfect in filial obedience.

In her book on *Elizabethan Lyrics*³⁸ Catherine Ing has a chapter on the lyrics of Spenser, Shakespeare, and Donne, in which she indicates that Spenser's were meant to imitate music, but Shakespeare's were really designed to be set to music and sung.

Leslie Hotson continues to put his case for dating the Sonnets in the years 1588–9 in *More Light on Shakespeare's Sonnets* (*Sh.Q.*, Apr.). F. W. Bateson vigorously rebuts the earlier case in *Elementary! my dear Hotson* (*Essays in Criticism*, Jan.) by references both to the internal structure of the 'Mortal moon' sonnet and also to the phenomena of lunar eclipses. In the Mutschmann *Festschrift*, W. Schmidt-Hidding deals with the criticism of style expressed in the Sonnets. Notes on particular points include a parallel between No. 29 and *Astrophel and Stella*, 64, and between two other sonnets and Lily's Latin Grammar (note by A[rnold] D[avenport] in *N. and Q.*, 6 Jan.); between No. 66 and Overbury's *Wife* (Charles O. Fox, *N. and Q.*, 8 Dec.); a commentary by Doniphian Louthan on No. 113 in *T.L.S.* (6 July) and another in the same periodical by H. W. Piper on No. 31 (13 Apr.).

³⁸ *Elizabethan Lyrics: a Study of the Development of English Metres and their Relation to Poetic Effect*, by Catherine Ing. Chatto & Windus. pp. 252. 21s. See also Chapter IX, n. 4.

VIII

ELIZABETHAN DRAMA

By FREDERICK S. BOAS

THERE were comparatively few publications in 1951 dealing with the general aspects of Elizabethan Drama. The most important was the second volume of Sir Walter Greg's *Bibliography of the English Printed Drama to the Restoration*, which appropriately heads Chapter XV, 'Bibliographica', below.

B. L. Joseph's *Elizabethan Acting*,¹ in the 'Oxford English Monographs' series, approaches its subject from a novel point of view. He claims that in the sixteenth and seventeenth centuries stage-playing and rhetorical delivery were so alike that whoever knows 'what was taught to the renaissance orator cannot be far from knowing at the same time what was done by the actor on the Elizabethan stage'. He quotes in illustration various passages from contemporary treatises. Thus of the character of 'an Excellent Actor' it is said in 1615 that 'whatsoever is commendable to the grave orator is most exquisitely perfect in him'. Richard Flecknoe says of the perfect actor (1665) that 'he has all the parts of an excellent orator (animating his words with speaking and speech with action)'. The fullest account of rhetorical delivery in English during the Renaissance was by John Bulwer in his *Chirologia* and *Chironomia* which appeared together in 1644. Here he gave an account, from this angle, of the use of the hands, arms, and fingers, illustrated by plates which are reproduced in Joseph's book.

All this formed part of the Renaissance educational system in schools and universities, and would be familiar to some extent to playwrights, actors, and audiences. For Joseph's development of his thesis under such heads as pronunciation, gestures, 'sententia', and decorum, readers should turn to his pages. Not all his deductions have found acceptance but he has thrown fresh light on a controversial subject, which has its bearing also (as stated on p. 161 below) outside the dramatic field.

¹ *Elizabethan Acting*, by B. L. Joseph. O.U.P. pp. 157. 12s. 6d.

Joseph T. McCullen, Jr., discusses *Madness and the Isolation of Characters in Elizabethan and Early Stuart Drama* (*S. in. Phil.*, Apr.). He finds that critics make only 'passing references to madness as an isolating device, despite the fact that nothing else cuts dramatic figures off from humanity so obviously and completely'. Moreover, the references are usually to tragic figures only. McCullen, therefore, extends his study first to madness as a source of comedy on the Elizabethan stage. He points to examples of this especially in the Beaumont and Fletcher collection, the passionate madman in *The Nice Valour*, Shattilion in *The Noble Gentleman*, and Memnon in *The Mad Lover*, victims of isolation. The scenes in Bedlam on the stage were sources of merriment. The madness of Sir Giles Overreach at the close of *A New Way to Pay Old Debts* finally segregates him from all about him. Thence McCullen passes to the tragic figures in revenge plays—Hieronimo in *The Spanish Tragedy*, Hamlet, D'Amville in *The Atheist's Tragedy*; to the distraught women, Ophelia, and Penthea, in Ford's *The Broken Heart*; to Edgar, the solitary Bedlam beggar in *King Lear*, and Lear himself. 'Only through insane solitude', he concludes, 'do some of them, especially in tragedy, reveal the depths of their minds and souls.'

Murray Bromberg draws attention to *Theatrical Wagers: A Side-light on the Elizabethan Drama* (*N. and Q.*, 8 Dec.). It was a gambling age, and actors were ready to risk money on their talent. A letter is extant to Alleyn concerning a wager on his competition before a jury of gentlemen against an opponent. Dekker in *The Gull's Hornbook* speaks of a player 'who acts such a part for a wager'. In *The Knight of the Burning Pestle* the citizen says of his apprentice, Ralf, 'he should have play'd Jeronimo with a shoemaker for a wager'. John Taylor, 'the Water Poet', challenged William Fennor, 'the King's Rhymer', to a 'trial of wit' in the Hope Theatre, 1614. Fennor failed to appear, and a battle of pamphlets followed between the pair.

Passing to individual dramatists, Kenneth Mildenberger in *Robert Greene at Cambridge* (*M.L.N.*, Dec.) draws attention to an overlooked entry apparently concerning him, noted by John and J. A. Venn in their listings of Cambridge students, 1544 to 1659. In the central University Register there is the entry of the matricula-

tion of Robert Greene, sizar, at Corpus Christi College in the Easter term, 1573. There is a similar entry at St. John's College, in Michaelmas term, 1575, recorded in Cooper's *Athenae Cantabrigienses*. Mildenberger points out that the Free Grammar School at Norwich which Greene attended had exhibitions to Corpus and to Caius, but not to St. John's. Greene would therefore naturally matriculate first at Corpus and later, after what was then a customary fashion, transfer to St. John's. From there, according to the Grace Book Δ, he took his B.A. in 1579–80, a year later than stated by Cooper.

Allan H. MacLaine discusses *Greene's Borrowings from his own Prose Fiction in 'Bacon and Bungay' and 'James the Fourth'* (*P.Q.*, Jan.). The net result is that such borrowing was 'surprisingly little', and came chiefly from the later romances, *Pandosto* and *Menaphon*, written shortly before the plays. The main influence is to be found in the Prince Edward–Lacy–Margaret sub-plot in *Bacon and Bungay*.

Waldo F. McNeir (*P.M.L.A.*, June) reconstructs *The Conclusion of 'John of Bordeaux'*, the play edited for the Malone Reprints (1936). The last leaf of the manuscript is badly mutilated, containing thirty-eight fragmentary but partially legible lines. McNeir suggests emendations in brackets. The play is a sequel to *Friar Bacon and Friar Bungay* (see *Y.W.* xvii. 152), and is probably by Greene. Bacon, according to McNeir, by his magic power controls the emperor's son, who has vilified the wife of John of Bordeaux, but pardons him on his repentance. He then reinstates Sir John and his son Rossader in the emperor's favour.

In Kyd's *The Spanish Tragedy*, III. xiv. 168–9 the earliest quarto reads:

Mi Chi ma fa? Pui Corezza Che non su[o]le
Tradito viha otrade vule.

The usual emendation of the second line is

Tradito mi ha o tradir mi vuole.

J. C. Maxwell (*P.Q.*, Jan.) raises two objections. It involves scanning *vuole* (unlike *suole*) as three syllables, and it does not explain *otrade*. He suggests as more satisfactory:

Tradito mi ha o trade vuole.

In his study of *Christopher Marlowe*² Michel Poirier, Professor of English Literature in the Sorbonne, does not claim to add new disclosures or to offer new solutions. His aim is to provide 'a general introduction to the man and his works, the chief purposes of which would be to paint a psychological portrait of him and to assess the aesthetic value of his writings'. He suggests that he has been unduly overshadowed by Shakespeare, and that he should be shown as a poet of genius in his own right.

Poirier devotes his first two chapters to an account of Marlowe's life and his ideas. In an otherwise well-balanced analysis he makes too much of his supposed poverty and resentment at his 'social ostracism'. He was a Cambridge graduate and for a time in government service. In a chapter on the dramatist's 'apprenticeship' Poirier stresses the value of his translations of Ovid and Lucan and of the poetic qualities of his early play *Dido*. In discussing the sources of *Tamburlaine* Poirier, usually so well up to date, has failed to notice that T. C. Izard in his *George Whetstone* (1942) has shown that Whetstone's *English Myrror* supplies incidents in Marlowe's play not found elsewhere. In the controversy about the date of *Doctor Faustus* Poirier sides on the whole with the supporters of 1588 against 1592, and he sees in the Doctor Marlowe's presentation of features of a Cambridge Don. *The Jew of Malta* and *The Massacre at Paris* are linked together as two Machiavellian dramas, though in the latter play 'Marlowe, the atheist, . . . stands most unexpectedly as the defender of the political Protestantism of Elizabethan England'.

Edward II is structurally Marlowe's best-built play, but Poirier finds it less attractive than his lyrical dramas in which his personality reveals itself more fully. But in all his plays his supreme technical achievement was to make 'blank verse the great dramatic line', though when Poirier speaks of it as henceforth acknowledged indispensable to serious drama, he forgets the rhymed experiments of Dryden and others. The above are some of the salient points in a lucid and thoughtful introduction to its subject.

Guy Boas in '*Tamburlaine* and the Horrific' (*English*, Autumn) comments on the play as produced by Tyrone Guthrie at the 'Old

² *Christopher Marlowe*, by Michel Poirier. Chatto & Windus. pp. x + 11-216. 10s. 6d.

Vic',³ with Donald Wolfit in the name part. He argues that the tragedy violates the Aristotelian canon that the atrocious must not be shown upon the stage, and that the 'catharsis' of the emotions through pity and terror must be a spiritual, not a physical, process. Detailing some of the scenes 'of cruelty and anguish', he urges that we are not moved by them, but only stunned, and contrasts them with Shakespeare's handling of tragic issues.

It has to be remembered that in condensing the two Parts of *Tamburlaine* into a single acting version Guthrie had to concentrate on the 'horrific' features. Nor does Guy Boas allow sufficiently for the elevating influence of Marlowe's poetry. But he recognizes that 'the interest of the play remains, especially in these dictator-tainted days, in its matchless presentation of a world destroyer. Marlowe's protagonist is no extinct phenomenon.'

Lynette and Eveline Feasey in *Marlowe and the Christian Humanists* (N. and Q., 23 June) reject the interpretation of *Tamburlaine* as an 'enthusiastic hymn to Man' and urge that there are signs in it of a 'reintegration of humanism and religious faith'. In support of this view they find in the description of Zenocrate echoes from the *Wisdom* literature in the Bible and the Apocrypha. And when Orcanes calls upon the living God to avenge the treachery of Sigismund there is again contact with *Wisdom* and biblical passages. The Misses Feasey suggest that Marlowe, holding a scholarship as a prospective clergyman, came under the influence at Cambridge of such liberal theologians as Peter Baro and William Harsnett, who challenged the doctrines of the Calvinist ecclesiastics.

Another attack on a generally held view is made by Nan C. Carpenter in *Infinite Riches: A Note on Marlovian Unity* (N. and Q., 3 Feb.). *The Jew of Malta* is usually criticized for degenerating in the later acts from tragedy into melodrama, and lacking unity of structure. But Miss Carpenter contends that 'not only is the main theme of the play Barabas's desire for wealth, but each of the subsidiary plots has its basis in the same motive'. She analyses all of them in turn, exhibiting the lust for gold at different social levels, of which each of the chief characters becomes the victim.

³ This Old Vic stage version of the two Parts of *Tamburlaine the Great*, with introductions by Tyrone Guthrie and Donald Wolfit, has been published by Heinemann. pp. 89. 4s. 6d.

T. M. Pearce in *Marlowe and Castiglione* (*M.L.Q.*, Mar.) seeks to relate the dramatist's *Tamburlaine* to 'one of the fountain-heads of Renaissance literature', Castiglione's *Il Cortegiano*, or *The Courtier*, translated by Sir Thomas Hoby. Pearce analyses in turn the different qualifications of the ideal courtier, as set forth by successive speakers in the dialogues in *Il Cortegiano*. Among them are courage, martial prowess, and fine masculine bearing. 'Virtue' takes precedence of birth. Love of the arts, especially of poetry, is united to recognition of beauty in all its forms. Love in him must not be a sensual passion but an idealistic aspiration. Pearce claims that Tamburlaine unites all these characteristics, some of which are not found in the generally recognized sources.

In *A Marlo-Shakespearian Image Cluster* (*N. and Q.*, 4 Aug.) J. Y. Liu suggests that the lines in *1 Tamburlaine* (v. ii) about Zenocrate's face (incidentally quoted by Pearce):

Where *Beauty*, mother to the Muses, sits
And *comments volumes* with her ivory pen

suggested the description of Paris (*Rom. and Jul.* i. iii):

Read o'er the volume of young Paris' face
And find delight writ there with *beauty's pen*.

Similar image clusters are found in *Love's Labour's Lost*.

Allan H. Gilbert adds (*M.L.N.*, Nov.) another source for *A Thousand Ships*, which Helen's beauty drew to Tenedos (2 *Tamburlaine*, ii. iv. 88) and her face launcht (*Dr. Faustus*, v. i. 107). W. O. Briggs had previously noted it in Lucian's *Dialogues of the Dead*. Gilbert now quotes from Seneca's tragedy *Agamemnon*, l. 171,

Sed vela pariter mille fecerunt rates,

and refers to five other passages in this play and the *Troades* where Seneca uses 'mille' of the Greek fleet, though not in direct connexion with Helen. 'Marlowe', states Gilbert, 'secured novelty and power when he united the image of Helen's beauty with Seneca's conventional figure for a huge armada.'

Chettle's *The Tragedy of Hoffman*⁴ has provided Malone Society

⁴ *The Tragedy of Hoffman*, by Henry Chettle, 1631. Ed. by Harold Jenkins and Charles Sisson, 1950 (1951). O.U.P. for Malone Society. pp. xxvi + A-L3.

editors with a particularly laborious task. The first mention of the play is by Henslowe on 29 December 1602, when he lent Thomas Downton of the Lord Admiral's Company five shillings 'to geue vnto harey chettle in pte of paymente for a tragedy called Hawghman'. There is no further reference to it till 26 February 1629/30, when a bookseller, John Grove, entered 'a play Called Hoffman the Revengefull ffather' on the Stationers' register. But it was another bookseller, Hugh Perry, who published the play in 1631, with the statement on the title-page, 'As it hath bin diuers times acted with great applause, at the *Phenix* in *Druery Lane*'. The performers were probably Queen Henrietta's men.

Perry dedicated the quarto, printed by John Norton, to Richard Kilvert, whom the Malone editors call 'probably the most corrupt lawyer of the age'. They reproduce the five different versions of the dedication made while the sheets were being run off. They also print a list of textual variants in eight formes of the twelve copies which have been collated. There is also another long list of irregular and doubtful readings common to all these copies, due to the bad printing on poor paper. There are a few gaps and the last scene is unfinished. A conjectural explanation is suggested for the strange confusion of names, whereby from line 1411 onwards for a considerable period Hoffman is replaced by Sarlois and afterwards reappears.

Alexander H. Sackton discusses *The Rhymed Couplet in Ben Jonson's Plays* (*Univ. of Texas Studies in English*, xxx). It was his favourite measure for non-dramatic verse, and in his criticism he showed an interest in the theory of rhyme. This, says Sackton, 'makes his practice of it in his plays of possible significance to the student of his language'. In only three of his plays is rhyme prominent. *Poetaster* contains 420 lines of rhymed verse, *Sejanus* 303, and the unfinished *The Sad Shepherd* 299. In the original version of *Every Man in his Humour* Lorenzo senior delivers a meditative soliloquy on human reason in thirty-six lines of rhymed couplets, but when Jonson revised the play he substituted a satirical speech in blank verse. In *Poetaster* the frequency of rhyme is chiefly due to a number of passages of 'non-dramatic poetry within a dramatic context', translated from Latin poets. Paradoxically its most effective use is in the Author's Prologue as contrasted with the preceding blank verse of Envy's attack.

The amount of rhyme in *Sejanus* is also in part due to translation from Latin texts. But instead of being used for non-dramatic passages it becomes 'a convention of dramatic speech consciously used for a variety of effects. Most of these depend upon a contrast between the couplet and blank verse', which Sackton proceeds to illustrate in detail. It is in this play alone, in Sackton's view, that Jonson uses the couplet 'with a mature sureness of dramatic purpose'. Its frequency in *The Sad Shepherd* arises naturally from the pastoral character of the piece.

In *An Oath in 'The Alchemist'* (N. and Q., 29 Sept.) Maurice Hussey quotes the lines (Act I. ii) in which Dapper, after his declaration, 'I fac', has been questioned by Face, swears 'By Gad'. Thus in the quarto, but the folio substitutes 'By Iove'. Hussey comments on what seems to him implied in the change.

Eugene M. Waith discusses *The Poet's Morals in Jonson's 'Poetaster'*. He emphasizes the contrast between Ben's attitude to Ovid and to Horace and Virgil. In the earlier scenes Ovid appears in a favourable light, defending the claims of poetry against Philistine contempt of it. But in his passion for Julia, and their enforced parting, he has no thought but for himself. He therefore is not forgiven by the Emperor, who holds that the poet must rule his own life by his ideals, and owes a moral obligation to society. It is because Horace and Virgil exemplify this that they stand out as patterns to be followed.

Arthur Sale's edition of *Volpone*⁵ is based on the text in the 1616 folio of Jonson's *Workes*, except for some variants from the 1607 quarto, recorded in the Notes, to which many of the folio stage-directions have been relegated. Punctuation has been simplified.

In his Introduction Sale takes issue with some previous commentators on the play, especially with J. D. Rea, who, in his edition in 1919, discussing its sources, claimed that it had little originality and that 'the sources are almost the play itself'. Sale asserts truly that 'the interest of Jonson's borrowings is in their almost invariable assimilation into the rapid blood-stream of the drama'. He also dissents from Gregory Smith's too narrow concept of the play. He himself finds in it the influence of its tragic predecessor *Sejanus*,

⁵ *Volpone or the Fox*, by Benjamin Jonson. Ed. by Arthur Sale. Univ. Tutorial Press. pp. xix + 196. 5s. 3d.

pointing the way to a comedy of which power is the distinguishing feature. The edition has a comprehensive scholarly apparatus of notes and appendixes.

Two plays of John Fletcher, edited from manuscripts, appeared in 1951 in Malone Society reprints. *Demetrius and Enanthe*⁶ was printed in the Folios with the title *The Humorous Lieutenant* by which it has become currently known. The manuscript, consisting of seventy quarto leaves, was presented to Sir Kenelm Digby on 27 November 1625, in a dedicatory letter, of which a facsimile is given. The Malone editors trace its subsequent history till it came into the possession of Lord Harlech who has allowed it to be printed. It contains no names of actors, and the list given in the 1679 folio may not be the original cast. But it was probably performed by the King's company about 1619.

The editors refer to some of the errors in previous printings from the manuscript by Dyce (followed by Warwick Bond) and Waller. They give some account of its 'fussy' punctuation, and instances of Crane's peculiar spellings. They do not discuss the relationship of its text to that of the 1647 folio, except when the latter may throw light in their apparatus on doubtful readings.

Bonduca,⁷ first published in the 1647 Folio, is preserved in a British Museum manuscript, Add. MS. 36758, written ten or twenty years earlier. It was purchased on 20 February 1903, but nothing is known of its provenance. It is in the same hand as the prompt-book of *The Honest Man's Fortune* and the prompt-copies of Massinger's *Believe as You List* and Clavill's *Soddered Citizen*. There is little doubt that the scribe, whose name was (probably Edward) Knight, held the position of book-keeper at the time in the King's company. There is only one word not in his hand—*mona*, at the end of l. 419, and there are some blanks where he failed to read words in his copy.

There was also in his copy a considerable gap at the beginning of the last Act. He noted that the scenes were wanting in his transcript because the prompt-copy, 'the booke where by it was first Acted from', had been mislaid, and 'this hath been transcrib'd from

⁶ *Demetrius and Enanthe*, by John Fletcher. Ed. by Margaret McLaren Cook and F. P. Wilson, 1950 (1951). O.U.P. for Malone Society. pp. xii + 126.

⁷ *Bonduca*, by John Fletcher. Ed. by Walter Wilson Greg and F. P. Wilson. O.U.P. for Malone Society. pp. xv + 111.

the fowle papers of the Authors wch were found'. The Malone editors hold that the prompt-book was afterwards found, and that from it the full text was printed in the Folio. They add the missing scenes after the manuscript text.

Without attempting a complete comparison of manuscript and folio readings they draw attention to certain points. Their footnotes show 'how often a word unread, misread, or miswritten by the scribe is correctly preserved in the folio'. On the other hand they give instances where the manuscript has the right reading. In some of the cases of more extensive difference it seems that there had been rewriting or interpolation in preparing the prompt-copy. The editors note that the form of the name, Bonduca, appears to be peculiar to Fletcher.

Eugene M. Waith writes on *John Fletcher and the Art of Declamation* (P.M.L.A., Mar.). He had suggested (see *Y.W.* xxx. 130) that Fletcher and Massinger had taken the plot of *The Double Marriage* from two declamations in L. Pyott's *The Orator* (1596). He now draws attention to another work which was probably known to Fletcher as a young man which provided *The Orator* with its 'unusual form and much of its material and may have had a significant influence on Fletcher's drama'. This is Seneca the Elder's *Oratorum et rhetorum sententiae, divisiones, colores*, which records speeches in the schools of declamation. Among the *Controversiae* or judicial declamations quoted by Seneca are 45 of the 100 in *The Orator*. They include those which parallel the plots of *The Double Marriage* and *The Queen of Corinth*, and another, not in *The Orator*, which provides the plot of *The Laws of Candy*. Waith gives details of the relation between these plays and Seneca's book, which was popular in English schools in the Renaissance period. 'Brilliant elaboration was still the object of the exercise, as it had been when Seneca compiled the *Controversiae*. . . . In Fletcherian drama as in the Roman declamation the challenge of a preposterous hypothesis is met with brilliant improvisation.'

Murray Abend in *Moslem Generosity and Beaumont and Fletcher* (*N. and Q.*, Jan.) quotes from *The Beggar's Bush* the lines in which Coswin rejects the overture of a fellow merchant of Ghent:

No, I can send to Barbary: those people,
That never yet knew faith, have nobler freedoms.

Abend argues against the early seventeenth-century view in England that the Moslems were without a faith, and instances their tolerance.

The detailed study of George Chapman by Jean Jacquot,⁸ as its title indicates, covers other aspects as well as his dramatic works. But as these form so important a part of his achievement, it is convenient to deal with the volume here. It is divided into three parts. The first covers his life in two chapters, the first tracing his career under Elizabeth, the second in the Stuart period. Jacquot gives special attention to the question of Chapman's relations with Raleigh and his circle. In the second part there is a short chapter on the poems, not including the Homeric and other translations on which there has been already a valuable body of comment. A chapter is devoted to the comedies, and two to the tragedies, dealing partly with political issues.

C'est avant tout sous l'angle de l'éthique qu'il examine ces questions et la vie spirituelle importe plus à ses yeux que l'intérêt de l'État. Il se préoccupe surtout de définir des règles de conduite pour l'individu. Celui-ci, lorsqu'il a agi selon ses principes et dans la mesure de ses forces, doit trouver dans sa vie intérieure un sûr refuge.

In the light of such an interpretation Jacquot feels it necessary in the third part of his book to turn to the philosophic and religious ideas which form the background to both Chapman's plays and poems. Here the influence of Platonism, together with that of Stoicism and Epictetus, is largely predominant. But Chapman brings them into a synthesis with the Christian conception of immortality. Other subjects discussed are his doctrine of poetic art, his imagery, his comparison with Donne whom he touches at one end as Marlowe at the other. And there is a summary of phases of Chapman's reputation from Meres to Swinburne. Jacquot's own summing up is that 'il serait injuste de le comparer aux plus grands de ses contemporains. . . . Il ne nous donne pas une représentation complète de la vie, avec la diversité des êtres et des sentiments, mais il fait face aux difficiles problèmes de la conduite et de la signification de l'existence.' Amply documented and lucid in style, this volume is a welcome addition to the contribution of French scholarship to the critical study of the Elizabethans.

⁸ George Chapman (1559–1634). *Sa vie, sa poésie, son théâtre, sa pensée*, by Jean Jacquot. Annales de l'Université de Lyon. Paris: Société d'Édition *Les Belles Lettres*. pp. iv + 308.

In a two-part article, by C. J. Sisson and Robert Butman respectively, some new facts are given about *George Chapman*, 1612–22 (*M.L.R.*, Apr.). The basis is the discovery by Sisson of the depositions in a Chancery suit between November 1616 and October 1619. On the 19th of the latter month Henry Jones stated that he had been financially helping Chapman, 'a pleasant wittie fellow', since 1610, and that Chapman in 1612 was prepared to sign a bond for £100 due to Jones, who was leaving for Ireland. This was guaranteed by George's eldest brother Thomas, who had inherited the paternal estate at Hitchin. It follows that it was to Henry Jones, 'affectionate and true friend', that Chapman dedicated his *Epicede* on the death of Prince Henry in November 1612. This 'gives rise', as Sisson states, 'to suspicions that the dedication may have been bought and paid for . . . and that the whole story of the loans and the bond might well require the narrow attention of a Court of Law'.

Further light on the subsequent tortuous legal proceedings is thrown by Butman's investigations, which show that finally the judge, Sir Robert Rich, pronounced in favour of the Chapmans in February 1622. From the biographical point of view the documents establish the identity of Thomas as George Chapman's brother, and Butman suggests that from autumn 1614 until autumn 1619, except for a brief appearance in June 1617 in London, George lived in obscurity with Thomas to escape the risk of imprisonment for debt. This stopped his dramatic connexions and threw him back on his work as a translator.

In an article on *The 1641 Edition of Chapman's 'Bussy D'Ambois'* (*H.L.Q.*, Apr.) Berta Sturman argues that the statement on the title-page of this edition that the text was 'much corrected and amended by the Author before his death', is misleading. She claims that the publisher of the 1641 quarto, Robert Lunne, and the printer, Alice Norton, are exceedingly obscure, and their statements are not to be trusted. She therefore holds that the present writer (1905) and T. M. Parrott (1910) in their editions of the play were mistaken in taking the 1641 instead of the 1608 quarto as their basic text. She contrasts the revisions with Chapman's theories of tragedy and his practice in revising part of his translation of the *Iliad*. After very detailed analysis of the changes made in plot, characterization, and language she concludes that 'almost on linguistic and stylistic grounds alone

one would be justified in rejecting the assertion on the title page that the revision was by Chapman'. She has raised new issues for future editors.

Allan Holaday has edited Thomas Heywood's *The Rape of Lucrece*,⁹ basing his text on the fifth quarto (1638), and recording in footnotes variant readings in the four previous quartos and emendations by later editors. In the fourth quarto four new songs had appeared, and five further in the fifth, which announced on its title-page 'the copy revised, and sundry songs before omitted, now inserted in their right places'.

The most striking feature of Holaday's Introduction is his contention that the play, instead of being written not long before its first publication in 1608, dates originally from 1594. It exhibits many characteristics of Heywood's early work, as in *The Four Prentices*. Among these are unrestrained violence of expression, and the abundance of rhyme in some of the scenes which, Holaday holds, were written soon after the publication of Shakespeare's *Lucrece* and were not revised for the first quarto. An allusion to the peril of a doubtful succession to the throne when the sovereign was without child would have much more point in the later years of Elizabeth than after the accession of James.

Holaday suggests that as Heywood wrote his poem *Oenone and Paris* in rapid imitation of *Venus and Adonis* so he cast *Lucrece* at once into dramatic form, and that when Drayton in 1594 in his *Legend of Matilda* spoke of Lucrece 'acting her passions on our stately stage', he was referring to Heywood's play. From various hints Holaday goes on to suggest further that the actor Robert Browne took the play to the Continent and that it influenced the German drama on Lucrece acted at Strassburg in 1599. Browne, noted for singing and clowning, suited the role of Valerius, and Holaday holds that when he returned from Germany, as a 'stranger' to the Queen's company, he supplied the additional songs for Heywood's revised form of the play.

With its further sections on the sources of the play as revised, including *Julius Caesar* and *Macbeth*, on its stage-history and its twenty-two songs, and its helpful explanatory notes, this edition of *The Rape of Lucrece* deserves the attention of all students of Hey-

⁹ Thomas Heywood's 'The Rape of Lucrece', ed. by Allan Holaday. Urbana: Univ. of Illinois Press. 1950. pp. ix + 185. \$2.00.

wood, though they may keep an open mind on some of Holaday's speculative points.

Holaday in *Thomas Heywood and the Low Countries* (M.L.N., Jan.) proves that so many features in the anonymous *The Black Box of Rome Opened* (1641) are reprinted from other works by Heywood that there can be no doubt of his being its author. Therefore when he speaks of 'my being' at Shertogen-Bosch in Brabant when the Jesuits painted the wife of Melander, secretary to Grave Maurice, as the Virgin, he must have visited the Low Countries. Though both Prince Maurice and his secretary can be identified, the date of Heywood's visit remains uncertain.

Baldwin Maxwell in *Thomas Middleton's 'Your Five Gallants'* (P.Q., Jan.) classes it among the least satisfactory of his plays. The interest is divided among too many characters, and it has thus an exceptionally episodic structure. But the printed text may exaggerate this, owing to some of the manuscript sheets from which the printer worked having got out of their proper place. Dyce and Bullen recognized that twenty-nine lines, II. i. 340-68, should precede and not follow, as they do in the quarto, the twenty-six lines which these editors transferred and designated Act II. ii. Maxwell now suggests further that 116 lines which they designated Act IV. i and ii should be the first two scenes or, more likely, part of the first scene of Act III. They are not essential to the action of later scenes, and they 'may have been intended for a discard, but instead found their way into a later spot where clearly they do not belong'. Maxwell would not date the play before 1606 or 1607 and is doubtful about a revision before its publication in 1608.

Signi Falk in *Plautus' 'Persa' and Middleton's 'A Trick to Catch the Old One'* (M.L.N., Jan.) suggests that the Latin play may have been partly the source of the English comedy. He instances in detail similarities between the two plots and the roles in which the chief characters figure. But his argument loses something of its force by his admission that the device common to *Persa* and *A Trick to Catch the Old One* is to be found in several other plays between 1604 and 1610.

William Peery in '*The Noble Soldier*' and '*The Parliament of Bees*' (S. in Ph., Apr.) discusses the relation between these two

pieces. Characters 4 and 5 in Day's twelve verse dialogues contain passages closely paralleled in *The Noble Soldier*, which has been attributed to Dekker. The question of priority has been raised, and on the score of parallels S. R. Golding maintained that Characters 4 and 5 had been lifted from *The Noble Soldier*. Peery approaches the problem from another angle. He points out that the passages in question are written in *Bees* in iambic pentameter couplets and in *Soldier* primarily in blank verse. From a detailed comparison of these he reaches the conclusion that 'evidence from rhyme, metre, sentence structure, word order, and diction suggests that the version in *Bees* is earlier than that in *Soldier*, which is a free rendition of it in blank verse'.

In *John Ford and La Corda's 'Inés de Castro'* (M.L.N., Nov.) R. E. Davril finds a possible source for the final scene in *The Broken Heart*, in which the crowned body of the murdered Ithocles is placed near an altar, while Princess Calantha prepares to marry him. Davril finds a similar scene in the Spanish dramatist Mejia de la Corda's tragedy on Inés de Castro, and particularly compares their respective stage-directions.

In 1911 E. H. C. Oliphant queried the attribution to Tourneur of *The Revenger's Tragedy* and suggested Middleton as its author. He has found a good deal of support for this view in tests of versification and style. But the chief objection raised by some critics has been that the moral framework of the play has not a counterpart in Middleton's unquestioned dramas. Samuel Schoenbaum in '*The Revenger's Tragedy* and Middleton's Moral Outlook (N. and Q., 6 Jan.) claims that the objection is not valid, and that in Middleton's most characteristic plays 'he sees sin as blind, sinners as groping through a universe they cannot understand, unaware that the universe has a moral order'.

Clifford Leech's study of Webster¹⁰ is an addition to the Hogarth Lectures on Literature series. In the Introduction, acknowledging his debt to F. L. Lucas, he begins by stating the few facts known of the dramatist's life. There follows a list of his writings divided into plays wholly, partly, and conjecturally by him, lost plays, and

¹⁰ John Webster: A Critical Study, by Clifford Leech. The Hogarth Press. pp. 122. 6s.

non-dramatic writings. In the section on stage history, there is an account of the revival of *The Duchess of Malfi* and *The White Devil* in the Restoration period, of Tate's sentimental adaptation of the latter in 1707 and Theobald's of the former in 1735, in neither case with Webster's name. Then the stage knew them no more till 1850 when R. H. Horne produced another adaptation of *The Duchess*, which did, however, mention Webster, at Sadler's Wells. William Poel's production in 1892 of the play, though 'rearranged for the modern stage', heralded more recent revivals of it and *The White Devil* closer to their original form.

At the beginning of his Chapter I on *The White Devil* Leech draws a striking contrast.

The idea of a 'golden world' never quite left Shakespeare. Even in his tragedies we can imagine a state of things in which disaster could be kept at bay, or at least a past time in which the sun shone. . . .

But in Webster's *The White Devil* and *The Duchess of Malfi* never has the world been golden. . . . Thus when we see one of Shakespeare's major tragedies, we juxtapose the darkness of event with the light that could conceivably be, but in Webster there is no possibility other than the one presented, there is no world imaginable but that of the fearful and the mad.

It is from this standpoint that Leech in illuminating fashion analyses the two major tragedies, both belonging to the peak earlier years of the seventeenth century, with its more naturalistic style of dramatic writing and of acting. He ranks *The White Devil* for its organic unity higher than *The Duchess*, though the latter has more 'occasional splendours'. It begins to show 'the blurred motivation' which is the weaker element in Webster's later, chiefly collaborated, plays. In Leech's final summing up, though Webster may stand lower in mental stature than other contemporary leading dramatists, Shakespeare alone excepted, Webster dominates the stage', and it is in the theatre that he exerts his full power.

The most imposing 1951 publication devoted to a single author, whose work lay chiefly in the dramatic sphere, was the edition of *William Cartwright's Plays and Poems* by G. Blakemore Evans.¹¹ He states that it has been 'the frequently interrupted work of some years', and that he has 'eschewed for the most part the role of critic

¹¹ *The Plays and Poems of William Cartwright*, ed. by G. Blakemore Evans. Madison: Univ. of Wisconsin Press. pp. xiii + 861, with four fac-similes. \$13.50.

and interpreter and confined my discussion to historical and bibliographical problems'. He begins with a Life of Cartwright, where he acknowledges his debt to R. C. Goffin, who in his introduction to the edition of the *Poems* (1918) first fixed the time and place of his birth at Northway near Tewkesbury about 23 December 1611. Evans traces Cartwright's career at Westminster School and Christ Church, Oxford, where his versatility is illustrated by the suggestion, not fulfilled, that he should become the first *Architypographus* of the University Press, and by the tributes to him as a preacher.

In his general introduction to the Plays Evans stresses the element of neo-Platonism in them, and the attention given by Cartwright to unity and finish. On the other hand he relies too much 'on the props of rhetoric and argument . . . his characters say too much and do too little'. In any case proof has recently come to light that two of his plays, *The Lady-Errant* and *The Ordinary*, were sufficiently attractive to be revived after the Restoration. Prompt-copies with revisions and deletions in the 1651 printed texts have been discovered, that of *The Ordinary* containing Sir Henry Herbert's autograph licence for performance, dated 15 January 1671.

The section on the Poems is noticed in Chapter X, p. 182, below. This section is followed by a survey of the different phases of Cartwright's influence and reputation.

Cartwright's *Works* published in 1651 contained three of his four plays, and the other, *The Royal Slave*, was printed in 1639 and 1640 in Oxford, probably under his personal supervision. Evans has in each case presented the text of the earliest printed edition, collating, where possible, four copies, preserving the original spelling, but taking a free hand with punctuation. Explanatory and textual notes, including the variants in the two prompt-copies, complete a praiseworthy achievement of American scholarship.

IX

THE ELIZABETHAN PERIOD: POETRY AND PROSE

I. THE LATER TUDOR PERIOD

By ARNOLD DAVENPORT

APART from a considerable quantity of work on Ralegh, 1951 was a year in which individual Elizabethan writers evoked from scholars little more than scraps and brief notes. Work on general topics is noticed first, and the rest follows in roughly chronological order.

Evelyn and Conyers Read print from the British Museum Add. MS. 22295 an account of the Tudors.¹ Most of the manuscript is devoted to Elizabeth, whose death was the occasion of its being written in 1603. In their introduction the editors identify the author as John Clapham who published histories of Britain under the Romans (1602) and under the Saxons (1606). The manuscript contains very little information that is not already available elsewhere, but the accounts of Elizabeth's character and death are noteworthy. It is claimed for Clapham as an historian that he deserves notice for 'a certain dispassionate interest in the truth for its own sake' which earns him a place in the development of scientific history. 'He was one of the earliest of English writers to insist upon the importance of presenting English history in readable, literary form. He was among the very first to follow what we might call the biographical approach. His emphasis upon character studies anticipated Bacon, anticipated Naunton, and foreshadowed Clarendon.'

G. G. Langsam has been studying Elizabethan discussions and views about warfare and military matters and has published a volume of his results.² The main themes occupying Elizabethan

¹ *Elizabeth of England: Certain Observations concerning the Life and Reign of Queen Elizabeth* by John Clapham, ed. by Evelyn Plummer Read and Conyers Read. Univ. of Pennsylvania Press and O.U.P. pp. ix + 125. 20s.

² *Martial Books and Tudor Verse*, by G. Geoffrey Langsam. King's Crown Press and O.U.P. pp. 213. 22s. 6d.

writers on the subject are the definition and the ethical defence of a 'just war', the need for military preparedness and national unity, the grandeurs and miseries of the military profession, the citizen's duty towards the soldier, and the soldier's characteristic virtues and vices. Langsam discusses in his first chapter what is said on these topics in the martial books of the period. The second chapter, the longest in the book, surveys the treatment of military matters by Shakespeare and in some score of Elizabethan plays. Here he makes the interesting remark that while the other dramatists deal freely with the topics just mentioned, it is in Shakespeare's plays alone that the soldier's deeper problems find expression. The remaining chapters, on martial subjects in the popular street ballads, in the work of Chuchyard and Gascoigne, and in the *Mirror for Magistrates*, lead to a brief conclusion in which the Elizabethan Englishman is described as holding contradictory attitudes to soldiering. He regarded 'war as a good evil and peace as an evil good'.

Lawrence Babb's book³ on melancholy in Elizabethan literature falls into two parts. The first collects material from Renaissance medical books, especially those in English, and aims at defining 'what melancholy meant during the later Renaissance period in both scientific and popular usage'. The second part describes 'the epidemic of melancholy in England' and shows 'in what manner it influenced thought and literary expression'. The subject is constitutional or pathological melancholy, not 'the sobriety, depression, and disillusionment which developed among thoughtful Englishmen during the period under consideration'. Since Renaissance psychology and physiology were inseparably connected, Babb first gives an exposition of the generally accepted theories of metabolism and metabolic disfunctions. The outlines at least of what he expounds will be familiar to most students of the period, and certainly to readers of Burton, but the exposition is admirably clear and workmanlike and is well documented.

Babb points out that there were two conceptions of melancholy. According to one, the Galenic, it was a wholly undesirable state of devitalization and likely to produce suspiciousness, obsessive delusions, or unrelenting malevolence; but from the authority of a

³ *The Elizabethan Malady: A Study of Melancholia in English Literature from 1580 to 1642*, by Lawrence Babb. Michigan State Coll. Press and Blackwell. pp. xii + 206. 25s. See also Chapter VII, n. 23.

passage in Aristotle sprang a contrary tradition according to which melancholy was often a mark of the man of eminent intellectual ability. The Aristotelian tradition was influential in Italy, and the vogue of melancholy was brought back to England by the Italianate travellers. These travellers are one of the four species of malcontent that Babb proceeds to discuss. 'The primary malcontent type, which comprises the melancholy travelers and their imitators, is the melancholy man who resents the world's neglect of his superior abilities. The other three are derivative malcontent types appearing principally in the drama: the melancholy villain, the melancholy cynic, and the melancholy scholar.' Further chapters deal with pathological grief in the drama, with the medical theories and literary treatment of love melancholy, and with the literary presentation of melancholy as a dignified condition.

P. Cruttwell's paper on *Physiology and Psychology in Shakespeare's Age* (*Jnl. of the Hist. of Ideas*, Jan.) refers chiefly to the drama, but it should not be neglected by students of the non-dramatic literature, especially of Donne and Sir John Davies.

Catherine Ing's book⁴ on Elizabethan lyrics is welcome. The first chapter is a general introduction to the Elizabethan lyric, and many sensible and sound comments are made. Subsequent chapters study what the Elizabethan critics had to say about prosody, and the three main writers dealt with are King James, Puttenham, and Campion. The first two are rated rather more highly than one would have anticipated; and in places one feels that the texts are being wrung rather hard to express a few drops of tenable doctrine. There is not a great deal that is new in the pages on Campion's *Observations*, but some difficult passages are illuminatingly discussed. In a chapter about the influence of music on the words of Elizabethan lyrics it is noted that one of the important results of writing with music in mind was that it trained a keen ear for the pattern of verbal phrases and 'the poets developed an almost miraculous sense of the shape of phrases, and a capacity for manipulating syllables into shape without doing violence to their natural utterance. . . . It is, of course, this command of art

⁴ *Elizabethan Lyrics: A Study in the Development of English Metres and their Relation to Poetic Effect*, by Catherine Ing. Chatto & Windus. pp. 252. 21s. See also Chapter VII, n. 38.

which gives to many Elizabethan songs the appearance of artless spontaneity often ascribed to them. Great artifice gives the effortless certainty of phrasing which naïve critics praise as "natural", "direct" and "simple". Perhaps the most valuable part of the book is the second half, in which the rhythms and patterns of specimen lyrics are carefully analysed.

In *The Stigma of Print, A Note on the Social Bases of Tudor Poetry (Essays in Criticism, No. 2)* J. W. Saunders suggests that aversion to printing was genuine with the Courtier poets whose 'fundamental poetic purpose' was 'the communication of experience within a limited group of intimate friends'. The professional poet had 'his eye on personal profit, social promotion and a national reputation. . . . His problem was to pursue his different aims without ceasing to look and write as much like a Courtier as possible and without thereby forfeiting the sympathy and interest of the courtly and patronistic audience in whom his social aspirations rested.' Hence he pretended to be averse to print and tried hard to give the impression of being a genteel and well-bred person. Saunders suggests that for these social reasons the professional poets were 'the victims of an inflated and unnatural style', whereas the courtiers, not having an economic aim in view, could use a 'simple and effective natural style'. It is an interesting theory, but one suspects that it oversimplifies a complex matter.

The autobiography of John Gerard, the Elizabethan Jesuit missionary to England, with its fascinating narrative and its vivid pictures of Elizabethan England, has for a long time been used by historians, and it is perhaps chiefly important as an historical document. Philip Caraman's translation⁵ into English of the Latin original in the Stonyhurst MS. includes the passages omitted by John Morris in his translation. There are helpful footnotes as well as a substantial section of commentary giving additional information. Graham Greene contributes an introduction.

T.L.S. had (12 Oct.) a leading article on the Elizabethan Age entitled *A Balanced Society*.

Teachers will be glad to have cheaply and easily available the three Elizabethan pamphlets edited by G. R. Hibbard.⁶ The selec-

⁵ John Gerard: *The Autobiography of an Elizabethan*, tr. by Philip Caraman. Longmans. pp. xxiv + 287. 18s.

⁶ *Three Elizabethan Pamphlets*, ed. by G. R. Hibbard. Harrap. pp. 244. 7s.

tion is a good one—Greene's *Third Part of Cony-Catching*, Nashe's *Pierce Penilesse*, and Dekker's *Wonderful Year*—and the editing is unpretentious and competent. The pamphlets are entertaining in themselves; they give a wonderfully vivid impression of Elizabethan London and the lives of ordinary men and women in the city; and they are written in the liveliest and most invigorating English. Hibbard makes several interesting points in his introduction. The social changes taking place at the end of the Tudor period caused a rapid growth of London and brought the mercantile middle classes to affluence and power while the landed and the lower classes underwent a comparative decline in prosperity. Dekker had friendly feelings towards the wealthy citizens, but disgruntled scholars such as Greene and Nashe, comparing their own poverty with the comfort of the uneducated money-grubbers of the city, took pleasure in satirizing the merchant-usurer and his purse-proud wife, and their attacks found a willing audience among the less prosperous citizens. The medieval church reprobated usury, and this tradition survived and gave a moral backing to the satirists' attacks on financiers. As prose-writers each of the pamphleteers has his own style, but as Hibbard remarks, they are alike in drawing no sharp line between spoken and written language; they write for the ear rather than for the eye; and if a phrase is expressive they use it without worrying whether or not it is dignified or low. 'It is essentially a poetical as opposed to a scientific use of language; the words smell of the soil from which they spring, the life of the times.' A final section of the introduction traces the development of the pamphlet as a literary form. The unfortunate misprint of 'myself' for 'thyself' (p. 76) should be corrected in the next edition.

Readers of this chapter should not ignore M. Evans's *Elizabethan Spoken English* (*Cambridge Jnl.*, Apr.).

P. Ure's *Note on 'Opinion'* in *Daniel, Greville and Chapman* (*M.L.R.*, July–Oct.) remarks that the word usually, but not always, carried unfavourable implications. It was often personified as the brash and ill-founded opposite of inward discipline and inward virtue and was associated with the inconstant and empty preconceptions of the vulgar multitude.

B. L. Joseph's stimulating book on *Elizabethan Acting* is, of course, chiefly concerned to recover the principles of the technique

of acting on the Elizabethan stage and has been noticed more fully in an earlier chapter (see p. 139 above); but it also discusses the theory of, and the training in, rhetoric to which educated Elizabethans were subjected. This training had its effects on style in prose and verse as well as on plays. Joseph throws light on the Renaissance critical theory of dramatic decorum and sharpens our understanding of many a passage in non-dramatic literature in which gesture and deportment are described.

*Cartwrightiana*⁷ by A. Peel and L. H. Carlson is the first of a series of volumes in which it is proposed to print important Elizabethan Nonconformist texts. It consists of the *parerga*, many of them here printed from manuscript, of Thomas Cartwright, the Presbyterian opponent of Whitgift. It contains an introduction dealing with his life and works, and supplies bibliographical information about the texts and explanatory discussions of their significance.

R. Kirk adds a third volume⁸ to the series of Neo-Stoic texts that he has been editing. *La Philosophie morale des Stoïques*, written by Guillaume Du Vair in 1585, was translated into English in 1598 by Bodley's first librarian, Thomas James, who, as this reprint enables more readers to realize, had command of an admirable plain prose style. The substance of the work is derived from Epictetus, but ideas from Cicero, Seneca, and Plutarch are utilized, and first-hand observation of life at times adds vigour to the moralizing. Kirk writes an introduction in which he places Du Vair's exposition of Stoicism between the erudition of Lipsius on the one hand and the easy popular Stoicism of Montaigne on the other. The distinctively Christian elements in Du Vair's version of Stoicism are also pointed out.

There are passages in W. D. Elcock's *English Indifference to Du Bellay's 'Regrets'* (*M.L.R.*, Apr.) about the indebtedness of several Elizabethan poets to Du Bellay's other poems.

J. D. Aylward continues to study the history of fencing, and

⁷ *Cartwrightiana*, ed. by Albert Peel and Leland H. Carlson. Allen & Unwin. pp. xii + 268. 25s.

⁸ *The Moral Philosophie of the Stoicks Written in French by Guillaume Du Vair, Englished by Thomas James*, ed. by Rudolph Kirk. Rutgers Univ. Press. pp. ix + 134. \$3.50.

under the title *Playing a Prize* (*N. and Q.*, 12 May) writes on professional teachers of the art in the later years of Elizabeth.

E. D. Mackerness in *Thomas Deloney and the Virtuous Proletariat* (*Cambridge Jnl.*, vol. v, Oct.) is primarily interested to assess how far Deloney's picture of the Elizabethan artisan corresponds to the facts, and the conclusion is that 'while Deloney on the one hand is anxious to glorify the smaller trades and make out a case for the dignity of work, on the other he is teaching a doctrine of acquiescence and passivity so as to avoid the fear of social disturbance'.

H. J. Webb makes *Two Additions to the Military Bibliography of Thomas Digges* (*M.L.Q.*, June). They are *A Brief Report . . .* (1587) of Leicester's actions as Governor-General of the United Provinces (a book listed by S.T.C. under Dudley, Earl of Leicester, but, according to Webb, undoubtedly by Digges) and a sequel, *A briefe and true report* (1590), which contains material of interest for the study of Elizabethan military matters.

J. C. Maxwell attacks G. M. Young's opinion that *Gabriel Harvey* (*Essays in Criticism*, No. 2) was an enemy of the project to 'reform' English metres by introducing a quantitative system. Maxwell maintains that such a view rests on serious misinterpretation of Harvey's own explicit statements, and that 'if Harvey is to be praised . . . it should be for his generous appreciation of much of the best "ryming" of his own day in spite of his theoretical preference for "versifying"'.

Chancery documents, discussed by I. Ribner, from photostats furnished by C. J. Sisson, in *Gabriel Harvey in Chancery—1608* (*R.E.S.*, Apr.) provide interesting facts about Harvey's life in retirement at Saffron Walden. His father's will is rehearsed and makes it clear that Harvey had sufficient means—we must modify the picture of him scraping a living from the practice of medicine and astrology among rustic neighbours. The fourth brother's name is established as Thomas. As a result of his sister Mary's suit, Gabriel had to go into hiding in 1608, perhaps in London, and an order of arrest, followed by a Commission of Rebellion, was directed against him. What the outcome was is still unknown.

A. J. Hawkes notes that there was *An Edmund Spenser in Lanca-*

shire in 1566 (*N. and Q.*, 4 Aug.) selling cattle at Wigan market; and it is conjectured that he may have been a near kinsman of the poet.

The passage in E. K.'s gloss to *Spenser's Shepherd's Calender* (T.L.S., 30 Mar., 11 May, 7 Sept.) about the effect of music on Alexander is discussed by S. F. Johnson and J. Hutton. Analogues are adduced from many Renaissance writers and the story is traced back to a homily of St. Basil the Great.

In a note on *Spenser's 'Epithalamion'*, l. 345, W. W. Main suggests (*N. and Q.*, 8 Dec.) that Spenser listed the stork among evil birds because he was thinking of 'stork-pigeon', and because a white pigeon on your chimney is an omen of death.

Milton Miller adds *Nature in the 'Faerie Queene'* (E.L.H., Sept.) to the recent series of articles by various writers on this subject. He discusses the apparently contradictory views about Nature expounded in the poem. From one point of view, Nature proceeds through change to her 'last ruinous decay'; from the other, Mutability is not, even in the spheres obviously subject to change and decay, the final mistress of things. But the realms of heavenly perfection and of sublunary change are not wholly different, since both are subject to the will of God and consequently subject to law; and an element of permanence underlies the obvious mutability in the world of change. This world, 'having gone from perfection to mutability . . . is ceaselessly regenerated from its decay, and carries within itself something of its original nature, which will at last take it back to its original perfection . . .'. Hence, 'the view of nature in the *Faerie Queene* is a consistent and not a contradictory one'.

Jean M. Edwards also reflects briefly on *Spenser and his Philosophy* (Cambridge Jnl., July) and, finding the sense of transience to be one of his strongest emotions, is led to consider the cantos of Mutabilitie and the discussion in them of the problems of change, time, eternity, and the destiny of created nature.

E. Sirluck continues his studies of Spenser and this year considers at length the validity of Spenser's remark in the prefatory letter to *The Faerie Queene* that the twelve books of the poem are to be based on the twelve moral virtues of Aristotle. This consideration involves Sirluck in a detailed comparison of *The 'Faerie Queene'*, *Book II*, and the 'Nicomachean Ethics' (Mod. Phil., Nov.), from

which he emerges with the interesting conclusion that *F.Q.* II is in fact a poetical version of the whole of the *Ethics*, with the intellectual virtues omitted except for Practical Wisdom—the Palmer. This conclusion leads to the further suggestion that the first three books of *F.Q.* were conceived as complete in themselves: Book I covers ‘the good life with respect to faith’, Book II ‘the good life with respect to moral virtue’, and Book III ‘the good life with respect to love’. When the idea of expanding the poem occurred to Spenser he devised the plan announced in the letter and disguised the nature of Book II by calling it, not ‘The Legend of Moral Virtue’, but ‘The Legend of Temperance’.

I. Ribner notes in *Una's Lion: A Folklore Analogue* (N. and Q., 17 Mar.) that Tale 775 of the *Alphabetum Narrationum* of Étienne de Besançon is a clearer parallel to the tale of Una and the lion in *F.Q.* III than any hitherto adduced by the commentators.

J. S. Weld defends *The Complaint of Britomart* (P.M.L.A., June) in *F.Q.* III. iv. 8–10, using analysis of its allegorical symbols to show that it is a highly relevant comment on Britomart’s state of mind at this point, and not, what it seems to be on the surface, the mere elaboration of a stereotyped conceit.

Ernest Strathmann has crowned his long studies in Ralegh with a good book.⁹ It is impossible here to summarize, much less comment on, his discussion and the learning he brings to it; but the themes and conclusions may be briefly indicated. The book sets out to answer five questions. How far should we trust the contemporary charges of ‘atheism’ levelled against Ralegh? What did ‘atheism’ mean? Were his opinions atheistical in any sense? Was he a sceptic? Was there a School of Night? Strathmann’s conclusions are reached after careful and wide-ranging discussion. The contemporary charges of atheism were made by people known to have strong political hostility to Ralegh, and scandal-mongers disseminated the charges as libellous rumours. ‘The word “atheism” for the Elizabethans covered a large area of meaning which later generations have divided into unequal and sometimes overlapping sections by such terms as “atheism” (in a limited sense), “religious scepticism”, “agnosticism”, “unitarianism”, “deism”, “unethical

⁹ Sir Walter Ralegh, *A Study in Elizabethan Scepticism*, by Ernest A. Strathmann. Columbia Univ. Press and O.U.P. pp. xi + 292. \$3.75. 24s.

conduct". . . .' (If a man behaves badly, he cannot really believe in immortality and God's judgement on the wicked.) 'Misconduct as a sign of atheism could be personal, which the Elizabethans commonly called "Epicurism" or "libertinism", or political, often called Machiavellian atheism.' Raleigh was not an 'atheist' in any of these senses except perhaps the ethical one. 'His conversations on religious topics, as reported, are consistent with the orthodoxy of his published writings . . . where science conflicted with religion Raleigh chose religion. . . . But in the realm of second causes Raleigh is indeed a "free" thinker.' He was hostile to Aristotelianism and refused to accept its dogmas in matters of natural science. 'If scepticism about the powers of human reason is invoked at all in religious discussion, it is in defence of faith . . . scepticism is a highway, not a dwelling-place' for Raleigh. Strathmann is not convinced that there was a School of Night, and if there were, the doctrines ascribed to it are not to any notable extent in agreement with the opinions expressed in Raleigh's speeches and writings.

Strathmann's book suggested Raleigh as the subject of the *T.L.S.* leading article for 24 August; and his main conclusion was independently arrived at by Jean Jacquot in a paper, *L'Élément platonicien dans 'L'Histoire du monde' de Sir Walter Raleigh*, contributed to the *Mélanges d'histoire littéraire de la Renaissance offerts à Henri Chamard* (Librairie Nizet, Paris). Raleigh's Platonism is probably derived not directly from Plato but from Greek Fathers and from the Florentine and Oxford humanists, between whom and the Cambridge Platonists he forms an interesting link. When a conflict arises between Platonic doctrines and the traditional interpretations of the book of Genesis, Raleigh discards Platonism. He stresses the insufficiency of human reason and clings closely to Scripture for historical facts; and he should be classed not with the modernists, such as his friend Harriot, but with such people as De Mornay, the Huguenot.

H. Ross Williamson's life of Raleigh¹⁰ is intended for the general, and especially the young reader, and it is confessedly an enthusiastic portrait of a hero, not a critical biography. The account here given, for example, of the last voyage to Guiana makes an exciting tale, but it bears little resemblance to the facts as summarized by

¹⁰ *Sir Walter Raleigh*, by Hugh Ross Williamson. Faber. pp. 215. 10s. 6d.

Agnes M. C. Latham in a paper called *Sir Walter Ralegh's Gold Mine: new light on the last Guiana voyage* which she contributed to *Essays and Studies*, New Series, vol. iv. The new light consists of manuscript material, printed as an appendix to the paper, which suggests that those inconsistencies which Francis Bacon seized on in his attack on Ralegh's account of the expedition arose from lies told in his report to Ralegh by Keymis, who was concerned to disguise his own direct disobedience to orders.

O. C. Williams discusses *Ralegh's 'Walsingham'* (*Explicator*, Feb.) as an allegory of man's progress 'from earthly and sensuous love to the attainment of the true love that is spiritual and selfless'.

W. A. Thorpe records the use in 1622 and 1632 as sepulchral epigraphs of Ralegh's lines '*Even such is time . . .*' (*T.L.S.*, 12 Oct.).

R. H. Bowers in *Ralegh's Last Speech: the 'Elms' Document* (*R.E.S.*, July) describes and transcribes a hitherto neglected manuscript (in the Pierpont Morgan Library) which gives an account of Ralegh's behaviour and speech on the scaffold.

Two new editions must be noticed, one of M. Waldman's biography of Ralegh (first published in 1928)¹¹ and one of Agnes M. C. Latham's edition of the poems (first published in 1929).¹²

In a note about *Hooker on Authority* (*Anglican Theol. Rev.*, Apr.) R. H. Wilmer indicates why and how Hooker objected, in the first book of the *Polity*, to the Puritan contention that Scripture was the sole source of authoritative law.

In his *Chapman's Materials for his Homer* (*R.E.S.*, Apr.) H. C. Fay shows that in spite of his professed contempt for L. Valla's Latin version of the Iliad, Chapman makes use of it and even takes over some of its blunders; that he is similarly indebted to the despised H. Eobanus's translation for many marginal notes; and that he silently borrowed ideas and phrases from Calepine's Latin dictionary.

E. R. Wood prints from an autograph in the Fitzwilliam Museum a letter referring to *Francis Bacon's 'Cousin Sharpe'* (*N. and Q.*, 9 June) written from Cambridge by Francis himself at the age of thirteen to his half-brother Nicholas. This appears to be the earliest known piece of writing by Bacon.

¹¹ *Sir Walter Raleigh*, by Milton Waldman. Collins. pp. vii + 255. 8s. 6d.

¹² *Poems of Sir Walter Ralegh*, ed. by Agnes M. C. Latham. Routledge & Kegan Paul. pp. lxiii + 182. 10s. 6d.

Marie Boas in *Bacon and Gilbert* (*Jnl. of the Hist. of Ideas*, June) notes that since Bacon had not read the experimental *De Magnete* but knew Gilbert's work only from a manuscript of the speculative *Philosophia Nova*, he was justified in regarding him as a non-experimental philosopher—a judgement which has seemed odd to students of *The Advancement of Learning*.

Bacon's Influence on Sprat's 'History of the Royal Society' (*M.L.Q.*, Dec.) by H. Fisch and H. W. Jones may be mentioned in this chapter.

T. L. Summersgill discusses the nature of *The Influence of the Marprelate Controversy upon the Style of Thomas Nashe* (*S. in Ph.*, Apr.) and analyses the similarities between the prose of 'Martin Marprelate' and of Nashe's mature work, showing in what ways the lively and vigorous characteristics of Nashe's prose were anticipated by Martin. D. J. McGinn remarks (*ibid.*, p. 798) that he had made some of the same points in an article of 1944. Summersgill cedes priority (*ibid.*).

J. B. Hunter writes on '*The Unfortunate Traveller*' of Thomas Nashe as a Sidelight on Elizabethan Security (*N. and Q.*, 17 Feb.).

R. H. Bowers writes an appreciation of some slighted merits of *Brathwait's 'Comments' upon Chaucer* (*ibid.*, 22 Dec.).

A. Davenport has added to his welcome series of scholarly annotated reprints for the University of Liverpool Press three of *The Whipper Pamphlets* in two Parts.¹³ The first of these, *The Whipping*, in six-lined stanzas, extends to 1,038 lines, and, as Davenport points out, does not attack satire in itself so much as three particular satirists. Two of these, 'Satirist' and 'Humorist', have been identified as Marston and Jonson. The third, 'Epigrammatist', Davenport proves beyond reasonable doubt to be Edward Guilpin, author of *Skialetheia*. He also makes as strong a case for John Weever, with the initials discreetly reversed, being the author of *The Whipping*.

The counterblast, *No Whippinge*, in 822 lines in rhyme-royal stanzas, urges poets to use their pens for worthier ends than satire. An allusion to his *Pasquils Madcap* proves the author to be

¹³ *The Whipper Pamphlets* (1601). *Part I: The Whipping of the Satyre* (John Weever), pp. xi + 66; *Part II: No Whippinge* (N. Breton), *The Whipper of the Satyre his Penance* (E. Guilpin). pp. viii + 63. Ed. by A. Davenport. Univ. of Liverpool Press. 5s. each. The notice is by F. S. Boas.

Nicholas Breton. *The Whipper of the Satyre* is a slighter piece in 258 lines, but it has the interest of being a reply by the 'Epigrammatist', Guilpin. The pamphlets, as Davenport claims, are a contribution to the Renaissance debate between the attackers and defenders of poetry, and they show that the reading public could interpret with relish the allusions in the 'flyting'.

In 'Love's Martyr', by Robert Chester: *A New Interpretation* (*Univ. of Texas Studies in English*) T. P. Harrison carefully reviews the discussions of this enigmatical poem and suggests that Grosart's and Carleton Brown's theories are both in part right. The Phoenix was Queen Elizabeth, the Turtle was Sir John Salusbury of Lleweni, and the new Phoenix was a symbol of the reconciliation of the Queen and Sir John after a period in which his position at Court had been clouded by suspicions caused partly by the Roman Catholicism in his family and partly by his own aggressive temperament.

This chapter may conclude with a collection of notes on the authorship or the sources of various Elizabethan books. Although Painter certainly used the original Italian, a note by H. G. Wright establishes *The Indebtedness of Painter's Translations from Boccaccio in 'The Palace of Pleasure' to the French Version of Le Maçon* (*M.L.R.*, July–Oct.), which he used as a help to comprehension and as a source of suggestion for expression.

E. H. Miller examines, with respect to the authorship of 'The Defence of Cony-Catching' (1592), *the Argument of H. C. Hart* (*N. and Q.*, 24 Nov.), and shows that most of the passages Hart used as evidence cannot properly be so used since they are not in any marked way distinctive.

D. T. Starnes shows (*P.Q.*, Oct.) that *Some Sources of 'Wits Theatre of the Little World'* (1599) and Bodenham's 'Belvedere' (1600) were, for both works, La Primaudaye's *The French Academie*, and, for *Wits Theatre*, Elyot's *The Governour*.

In an article on *Goethe and an Elizabethan Poem* (*M.L.Q.*, Dec.) H. Jantz has several pages discussing the authorship of 'My thoughts are winged with hopes . . .' in *England's Helicon*. He concludes that the evidence in favour of George Clifford, Earl of Cumberland, is perhaps the strongest; but he does not absolutely exclude Shakespeare, whom Goethe believed to be the author.

J. J. O'Connor assembles the known plagiarisms from other writers in the Ratsey Pamphlets of 1605 and adds a number not hitherto recognized. On the basis of this evidence he considers the conjectures *On the Authorship of the Ratsey Pamphlets* (*P.Q.*, Oct.) and concludes that there is no sound reason for supposing the two pamphlets to be the work of one man or for ascribing either of them to Samuel Rowlands.

X

THE ELIZABETHAN PERIOD: POETRY AND PROSE

II. THE EARLIER STUART AGE AND THE COMMONWEALTH

By ARNOLD DAVENPORT

AS in previous years, this chapter deals first with work on general or not easily classified topics, and then in chronological order with work on individual authors. Notices of work on Milton are reserved for the end of the chapter.

D. Mathew's study¹ of the age of Charles I must be referred to here. It constantly turns illuminatingly to the literature of the age, and in the chapters on town and country life, the universities, the growing interest in science and so on, there is much that is of interest and value from the *Y.W.* point of view.

S. L. Bethell's book on the cultural revolution of the seventeenth century² handles material that has become fairly familiar for the most part in recent years. His aim is to trace in philosophy and theology the concomitants of the 'dissociation of sensibility', and this leads to an interesting discussion of the changes that took place in the meanings and connotations of such words as 'reason' and 'faith'. He finds at the root of the cultural revolution a change in the mode of thinking. The earlier mode proceeded by means of analogies, and in the writing of Sir Thomas Browne, for instance, a late and notable thinker of this kind, a topic rapidly expands from analogy to analogy until it covers an enormous field and offers scope for emotional and poetic perceptions. This earlier mode of thought was supplanted during the century by a more restricted thinking of the kind used in the sciences and encouraged by their success. Bethell tells us in the introduction that his essay originated

¹ *The Age of Charles I*, by D. Mathew. Eyre & Spottiswoode. pp. xvii + 340. 21s.

² *The Cultural Revolution of the Seventeenth Century*, by S. L. Bethell. Dobson. pp. 161. 15s.

as a paper to a group of theologians, and in this expanded version the point of view and the criteria of assessment are those of Anglicanism. It is suggested in conclusion that the way out of the present difficulties of Western civilization is perhaps to go back to the period when ‘“thought” and “feeling” were united in an organic reasoning activity’ before ‘reason became purified from elements of feeling for the purpose of scientific thought’, and start again from there. The second and shorter essay in the volume is a study of the work of a single poet, Henry Vaughan, in the light of the ideas explored in the first essay.

Two papers, *One Universe or Many* (*Jnl. of the Hist. of Ideas*, Apr.) by M. K. Munitz and *Newness and Craving for Novelty in Seventeenth-Century Science and Medicine* (*ibid.*, Oct.) by Lynn Thorndike, provide, the first a little, the second a good deal, of material for those interested in the possible impact of ‘new philosophy’ on imaginative writing in the seventeenth century.

A paper by R. F. Jones on *Science and Language in England of the Mid-Seventeenth Century* (reprinted with corrections from *J.E.G.P.*, 1932) can conveniently be mentioned here. It is printed in a collection of papers in honour of Jones.³ This volume is hereafter referred to as *The Seventeenth Century*.

*The Senecan Amble*⁴ is the title George Williamson has given to his study of seventeenth-century prose style. The discussion, however, ranges more widely than the title suggests and the book is more substantial in matter and bulk than can be fully indicated in a brief notice. It begins with the critical disputes about prose style in classical antiquity and deals in elaborate detail with the pronouncements and the practice of writers during the Renaissance and the seventeenth century not only in England, although English prose is the main subject, but also in Europe. It studies the conflict between the ‘Ciceronian’ ideal of rhetorical, periodic, and expansive prose and the ‘Senecan’ ideal of a more disjointed, epigrammatic, pointed, and apparently unpremeditated style. The many varieties of ‘Senecan’ prose are described, and there are chapters on pointed prose, aculeate style, ‘Lipsius his hopping style’ and its

³ *The Seventeenth Century: Studies in the History of English Thought and Literature from Bacon to Pope*, by Richard Foster Jones and Others. Stanford Univ. Press and O.U.P. pp. viii + 392. \$7.00. 42s.

⁴ *The Senecan Amble*, by George Williamson. Faber. pp. 377. 42s.

influence on English, Bacon's terse aphoristic essay style and his anti-Ciceronian critical objection to writers more concerned with words than with matter, the 'pointed style' after Bacon, 'scheme and point in Pulpit oratory', the ideals for prose of the Royal Society, and 'pert style in neo-classic times'. Williamson has used a large net of fine mesh and draws into his book a huge mass of quotations and references. Indeed the criticism might be made that the work would have been the better had it been still further digested, especially in the earlier chapters. Although it is a book that will possibly be more often approached through the index than read through continuously, the careful distinctions and the multitudinous citations make it a valuable reference book.

An anthology⁵ of poetry and prose, 1600–60, designed in the first place for university students, should prove a useful textbook. It contains selections from some thirty major writers from Andrewes to Vaughan (excluding Milton) and they are generously represented —twenty-seven large, double-column pages for Bacon, fifty for Donne, twenty-eight for Herrick. The general introduction gives a condensed and judicious account of the currently received views about the facts and the inwardness of the political and ecclesiastical troubles of the period, about the cross-currents in the intellectual world, and about the main trends of style and feeling in the prose and poetry. Each author is introduced in a short separate biographical and critical essay. There are also selective bibliographies which would have been improved if still more critical guidance had been given, since even specialist undergraduates will probably feel overwhelmed by the books recommended here and in the lists provided for each author. Certainly, the kind of student implied by many of the explanatory footnotes will be out of his depth. One wonders how much a reader so innocent of the elements of literature will be able to perceive of the qualities of, for instance, Herrick or Jonson, not to mention Burton.

John Bowle is interested in Hobbes and his opponents from the point of view of a student of constitutional theory, but his book⁶ is

⁵ *Seventeenth-Century Verse and Prose, Volume One: 1600–1660*, by Helen C. White, Ruth C. Wallerstein, and Ricardo Quintana. Macmillan. pp. xii + 498.

⁶ *Hobbes and his Critics: A Study in Seventeenth Century Constitutionalism*, by John Bowle. Cape. pp. 215. 10s. 6d.

mentioned here because it discusses the impression Hobbes made on his age, and surveys, with attention to their literary qualities, the books written against him by Sir Robert Filmer, Alexander Rosse, Seth Ward, William Lucy, George Lawson, John Bramhall, John Eachard, Clarendon, and John Whitehall.

Under the title *Travel as Education* (in *The Seventeenth Century*) G. B. Parks considers sample travellers, books of travel, and books about travel, and suggests that the aims of travel expanded during the seventeenth century. From 1570 to 1620 travel was regarded as educative in that it provided political knowledge of foreign countries and was a suitable training for public life; about 1620 the traveller began to be expected to supplement his political curiosity with a new aesthetic interest in works of art; and by the middle of the century 'the traveller is expected to show interest in scientific and technological matters'.

Bertram Colgrave writes on *Dobson's Drie Bobs* (*D.U.J.*, June), a 'jest-biography' and collection of short comic stories, printed in 1607; and he calls attention to it as 'of great importance both to students of the development of the novel and to the local historian' of Durham.

W. F. Marquardt contributes to *H.L.Q.* (Nov.) the results of his study of *The First English Translators of Trajano Boccalini's 'Ragguagli di Parnaso'*. The translations dealt with are Thomas Scot's *Newes from Pernassus* (1622) and Sir William Vaughan's *The New-found Politicke* (1626). Part I of the *Politicke* is translated by John Florio; Part II is an adaptation of Scot's *Newes*, not a work of Robert Burton, as has been plausibly conjectured. Marquardt gives details of the circumstances that led to the publication of the *Politicke*, and the second half of his paper discusses how the translators dealt with their text.

Some of the books of jests and poems probably edited by *William Hickes, Compiler of Drolleries* (*M.L.Q.*, Sept.) appeared during the later years of the Commonwealth, and C. C. Smith's article on him is therefore mentioned in this chapter.

In a note on *A Quaker's Curse* (*H.L.Q.*, Aug.) F. B. Tolles reprints from an English newspaper of 1659, with introductory explanations and comment, the curse on persecutors written to

John Endecot, Governor of Boston, by Humphrey Norton, the Quaker.

Doniphan Louthan's book on Donne⁷ is unequal. It sets out with the laudable intention of 'explicating' some characteristic poems of Donne and safeguarding the interpretations from fancifulness by referring constantly to the meanings of words and phrases in Elizabethan English, to the philosophical ideas known to be current in Donne's time, to parallel passages in Donne's other work, and to Donne's poetical manner in general. The intention is not very well carried out. Louthan has, let us at once admit, some interesting points to make; but, to anybody with enough knowledge of Elizabethan English to be able to read Donne at all, some of his interpretations will be obvious, others will remain doubtful, and some will probably seem quite inadmissible. As a comment on 'Thou mak'st the black bird speed as soone, As doth the Goldfinch' the phrase 'the blackbird whose speed love increases . . .' is unacceptable. 'Speed' here obviously has the common meaning of 'succeed', and the point of the passage is that, thanks to St. Valentine, the blackbird, in spite of his unfashionable colour, is as successful in love as the more fashionably coloured goldfinch. A page of elaboration about the third stanza of 'Farewell to Love' is the result of ignoring the second part of the old tag, '*post coitum . . .*'. In view of the emphasis on country matters in the book this is a surprising lapse. So are the suggestion that a hen 'treads' and the failure to see the relevance of the farm-yard meaning of 'covering' in Elegy xix, where the introduction of the notion of masculine armour is ludicrous. These are only a few of the points one feels bound to criticize. But if there is a good deal of aberration, there is also ingenuity in some of the analyses that Louthan offers. There are many misprints, including a large number in the poems quoted for study, and some of these are important.

J. B. Leishman's study⁸ of Donne's poetry appears to have been conceived, and, judging by the style, very largely written, as a series of lectures to be delivered in an Honours School of English Literature. After describing Donne and Jonson as poets consciously writing for the sophisticated and intellectual minority, he goes on

⁷ *The Poetry of John Donne: A Study in Explication*, by Doniphan Louthan. Bookman Associates. pp. 194. \$3.50.

⁸ *The Monarch of Wit*, by J. B. Leishman. Hutchinson. pp. 278. 16s.

to examine the *Elegies*, the *Satires*, and the *Epistles*. He stresses the wit of the *Elegies*: it consists sometimes of clever, tongue-in-the-cheek argument in favour of untenable paradoxes, sometimes of the deliberately shocking moral insolence of Ovid's *Amores* transferred to London and presented in imaginary situations described with vivid realism, and sometimes of brilliant scholastic dialectic interesting for its own sake, and not for its ostensible subject. Exploitation of the same kind of wit is held to be the purpose of the outrageous *Songs and Sonets*, and we are several times warned not to suppose them to be autobiographical; but the 'serious' *Songs and Sonets* are presented as profound and deeply felt explorations of Donne's own emotions. Not all of Leishman's interpretations are fully convincing. One doubts the supposition that 'The Blossome' is addressed to Magdalen Herbert (line 31 of the poem surely goes too far for 'courtly compliment') and that 'The Dreame' was addressed to Ann More before the marriage. Such suppositions are not necessary for the appreciation of the poems, and indeed seem to involve distortions of them. Leishman distinguishes in the *Songs and Sonets* seven different classes of poem ranging from deliberate cynicism to serious analysis of deep personal feeling. Not every reader perhaps will always agree that given poems really do fall into the class Leishman assigns them to, but the discussion helps to clarify the various emotional elements in Donne's lyrics. The dominant characteristic of Donne's poetry is, Leishman finds, a pervasive element of 'drama', manifested variously as vividly imagined Ovidian adventures, the persuasive assumption of the tones of a real voice speaking in a real situation, self-projection into a conscious pose, detached contemplation of an interior conflict, and so on. The religious poems, in which the same element of 'drama' is found, are discussed less fully than one could have wished. After all qualifications have been made, this book can be warmly welcomed as perhaps the best recent introduction to Donne.

Leishman's and Louthan's books stimulated a centre-page article in *T.L.S.* (20 July) which concluded by suggesting that the Holy Sonnets may yet prove 'Donne's surest claim to the attention of posterity'.

L. Unger's book on *Donne's Poetry* has not yet been received and cannot be noticed further in this volume of *Y.W.*

J. C. Maxwell very properly questions the use of *Donne and the*

'New Philosophy' (*D.U.J.*, Mar.) as a central piece of evidence for the disturbing impact of science on the imaginative writers of the earlier seventeenth century. He suggests that Donne was not really possessed of 'the disinterested intellectual curiosity of the scientist or the philosopher' and that he used scraps of the new doctrine for his own poetical purpose without much special interest in their supposed philosophical implications.

In *John Donne and the Psychology of Spiritual Effort* (in *The Seventeenth Century*) Helen C. White starts independently from the same point.

Donne is forever rushing out beyond the edges of his and his time's acceptances. He has ever an ear cocked for news from alien regions; yet one misses in him what is so characteristic of St. Augustine, and that is the drive to reach a conclusion, to push beyond the paradox to the reasoned and sustained solution, and reconciliation. Donne's relation to the new science is as good an example as any; he was quite aware of the explosive potentialities of the new philosophy, but he was never really tempted to throw away the intellectual world he had and cast himself upon the tide of the unknown . . . he was far more interested in the moral realm, far more profoundly preoccupied with man's relation to himself and his God than with the structure of the physical or metaphysical universe.

It was the continued search for the knowledge of God that was the mainspring of Donne's spiritual progress.

In a long paper published in two parts (*Kenyon Rev.*, Winter and Spring) A. Stein studies *Structures of Sound in Donne's Verse*. He begins by arguing, at perhaps greater length and with more diffidence than need be for such a widely accepted thing, that English verse tolerates and often utilizes an accentual rhythm counterpointing and sometimes overriding the iambic weak-strong syllabic metre. He suggests persuasively that, although such rhythms can often be accounted for in Donne as the natural result of the dramatic-monologue nature of much of his verse, yet one has the impression that they are a characteristic element of Donne's own unique poetic voice. The paper then distinguishes four ways in which Donne uses patterns of sound as important parts of the poetic meaning, and there are many sensitive and suggestive observations on particular passages; but there is often a good deal of difficulty in making out what precisely is meant. For example: 'But sometimes the intensity of the lyric is so great that, what is rare in Donne, it seems to dominate the bounds within which it sings.'

Josephine Miles, interested in the same subject but concentrating rather on the vocabulary of *The Language of the Donne Tradition* (*Kenyon Rev.*, Winter), faces the reader with similar difficulties. Her analysis of Donne's language is most clearly expressed in a comparison of Donne's style with that of T. S. Eliot.

Where the Donne tradition uses words of evaluation like *good* and *false*, Eliot uses words of sense like *white* and *dry*. Where the Donne tradition uses strong external controls in line-and-sentence-structure, Eliot uses powerful internal connections. The two characteristics closest to a bond are the characteristics of strong negatives and of colloquial speech; but here too the differences persist: Eliot's negatives are of sense rather than of abstract standard; and his speech is not his own but quoted; his is not the drama, but the observation.

In an essay called *Coherence of Theme in Donne's Poetry* (*Kenyon Rev.*, Summer) D. W. Harding has some interesting things to say about the psychological trends discernible in Donne's writings, especially in his verse. Donne tends continually to throw his mind forward to a phase of life which is still to come. His love poetry is concerned, not so much with the celebration of delight, as with fantasies of a super-temporal duration of the moment of ecstasy or with self-preparation for the experience of love—almost, suggests Harding, as though he felt that otherwise the experience would slip by without being fully savoured. His youthful experience was not of zestful love-making but of grief and despair, arising, it is suggested, from the failure of life to yield any adequate replacement for the infantile mother-child relationship of security of affection and sensuous pleasure. Hence his ambiguous attitude to women. He threw his mind forward to physical decline, death and corruption also, and struggled, by determined contemplation and religious reflection, to turn into longing his obsessive fear of death, 'the central fear that, at death, life is finally over and what it has failed to yield is lost forever'.

Ian Jack's *Pope and 'the Weighty Bullion of Dr. Donne's Satires'* (*P.M.L.A.*, Dec.) is mentioned for the incidental comments it makes on Donne's versification and style.

P. Legouis points out parallel passages on *Le Thème du Rêve dans le 'Clitandre' de Pierre Corneille et 'The Dreame' de Donne* (*Revue d'Histoire du Théâtre*, No. 2) and, without excluding the possibility that Corneille was indebted to Donne, suggests that both drew from some common source in Spanish or Italian.

Evelyn M. Simpson, in her article on *The Biographical Value of Donne's Sermons* (*R.E.S.*, Oct.), discusses the light thrown by the sermons preached between 1625 and 1628 on Donne's reaction to such events as the plague of 1625 and the deaths in 1627 of his daughter Lucy and of Lady Danvers. It is suggested that the sermons of 1627 and 1628 show Donne passing through a period of spiritual aridity as a result of these bereavements and emerging into a new emotional state: 'he retained his intellectual vigour, and also his poetic power of weaving magical word patterns, but his outlook on life had become that of an old man, with his hopes set on death and the life beyond the grave.' Other parts of this valuable paper deal with Donne's 'prose poetry' in his sermons and with Walton's use, in his account of Donne's last days, of Donne's funeral sermon on Lady Danvers.

H. H. Umbach offers an interesting anthology of passages from Donne's writings.⁹ He collects into six groups prayers from the poems, the *Essays in Divinity*, the *Devotions*, the Letters, the Sermons, and from miscellaneous sources, and adds notes giving references to the originals, a few historical facts, and some appreciative comments. The introduction discusses Donne's own views about prayer. It consists of passages from Donne arranged so that brief editorial links of comment or introduction are all that is required to produce a connected discourse. Umbach's conclusion is that Donne excelled in the literary side of prayer and 'better than that he learned to excel (doubtless by continuous practice and innate prayer aptitude) in communicating the art of prayer'. It is interesting to observe that Umbach's study of Donne's devotional writings leads him to doubt the legend of the poet's libertine youth. 'A young manhood sadly misspent could not readily produce that spiritual quality' shown in the prayers collected in the anthology. 'True, his total experience matured him likewise in this manner; essentially, however, Donne's prayer ability and aptitude were life-long.'

The life and works of Joseph Hall present intimidating problems. As an ecclesiastic he was deeply involved in the complications of church affairs during the first half of the seventeenth century; as a writer he was voluminous, and ventured into many kinds of litera-

⁹ *The Prayers of John Donne*, by Herbert H. Umbach. Bookman Associates. pp. 109. \$2.50.

ture. T. F. Kinloch is to be congratulated on his courage in surveying in a fairly short book¹⁰ all the varied products of Hall's pen. Like his author, Kinloch 'first adventures', since his book is the first general study of Hall's life and writings. In the account of Hall's life Kinloch relies largely, as all biographers must, on Hall's two autobiographical pieces, but he adds a few new details to our knowledge. Unlike the nineteenth-century biographers, he makes no attempt to idealize Hall's character or to gloss over the defects of his temperament. The most valuable part of the book is perhaps the discussion of the prose works in which the main qualities of Hall's various manners are well described and the characteristics of his prose styles are analysed and illustrated. Kinloch's main interest is in the subject-matter of Hall's writings and he briefly summarizes and comments on the contents of most of the important works of Hall. The pages on the verse satires are concerned chiefly with the evils and follies that Hall attacks, and Kinloch poses the interesting question: how was it possible for a pious young don in Puritan Emmanuel College to know so much of the seamy side of life and to devote time to such free-spoken satires? There are several possible answers. Undergraduates and young academics, no matter how pious, are apt to discuss the wickedness of the Town, whether with eager curiosity or shocked horror; and no doubt such talk was heard even in the house of pure Emmanuel. Again, practically everything Hall has to say about the evils of contemporary London can be read in books printed before he wrote his satires. And finally, the Elizabethan Puritan was not a Victorian. He did not shut his eyes to evils; he pointed them out in detail and did not mince his words about their iniquity. In the great tradition, as Milton was to insist, virtue was not ignorance, but the knowledge of evil and the deliberate choice of the good.

William Drummond's *A Midnight's Trance* (printed in 1619 and written between 1612 and 1614), an early and shorter version of *A Cypress Grove* (1623), has been made more readily available in an edition by R. Ellrodt.¹¹ 'A comparison of the earlier with the later version brings out a number of interesting changes and throws

¹⁰ *The Life and Works of Joseph Hall*, by T. F. Kinloch. Staples Press. pp. 210, 21s.

¹¹ *A Midnight's Trance*, by William Drummond, ed. by R. Ellrodt. Blackwell, for the Luttrell Society. pp. xxix + 35.

light on Drummond's borrowings, on the date of composition, on his style and on his thought.' Thus it appears, as Ellrodt points out in his introduction, that Drummond when revising looked up the passages from Bacon, Donne, and Hayward which he had quoted from memory in the first version; that in the first version he used Pierre Matthieu's original French but turned to Sylvester's translation in *Memorials of Mortality* for the revised version; that the style of the earlier version is simpler and fresher than that of the later, which 'combines Jacobean stateliness with euphuistic balance and ornateness'; and that by 1623 Drummond had increased his—still amateurish—knowledge of the 'new philosophy'. A harmony of the present text and *A Cypress Grove* in Kastner's edition is supplied and will facilitate further comparison.

D. C. Sheldon's *Note on a Latin Poem by either Giles Fletcher the Younger, or his brother Phineas* (M.L.R., combined nos. for July and Oct.) deals with the twenty-one lines following *Christ's Victorie* (ed. F. S. Boas, i. 88), and shows pretty conclusively that the author was Giles.

John Grundy shows in *A Note on William Browne of Tavistock* (N. and Q., 29 Sept.) that in *Britannia's Pastorals*, II. ii. 353 ff. Browne was drawing his tree-catalogue from Philemon Holland's translation of Pliny.

Writing on *Herbert's Form* (P.M.L.A., Dec.) J. H. Summers relates Herbert's care for form in his poems to his love for the orderly and symbolic rituals of the church. W. Blackburn writes (*South Atlantic Quarterly*) on *Lady Herbert and her son George*. J. M. Bickman suggests that in *Herbert's 'The Collar'* (*Explicator*, Dec.) there is a pun, not only on 'collar' and 'choler', but also on 'the caller', God, who calls the poet at the end of the poem.

E. E. Duncan-Jones in *Carew and Guez de Balzac* (M.L.R., July-Oct.) shows that the sciatical French author sneered at by Carew in *Coelum Britannicum* (Poems, ed. Rhodes Dunlap, p. 157) was not, as Dunlap suggests, Malherbe, but J.-L. Guez de Balzac who suffered from sciatica and had written offensively about the English court.

The approximate date of Carew's '*Obsequies to the Lady Anne Hay*' (N. and Q., 6 Jan.) is established, as I. A. Shapiro notes, by a reference to her death 'yesternight' in a letter dated 18 November 1629.

In *Bacon Versified* (H.L.Q., May) J. L. Lievsay collects information about Charles Aleyn, the minor Caroline poet, and shows by detailed analysis that his *Historie of . . . Henrie . . . the Seventh* (1638) is derived in substance, order, and even at times in expression from Bacon's *Henry the Seventh*.

In *The Style of Sir Thomas Browne* (Kenyon Rev., Autumn) Austin Warren insists that Browne is not the slave of a style but has at least three styles, a low style (exemplified in *Vulgar Errors*, which is a piece of sober exposition), a middle (exemplified in the *Religio*, a 'familiar essay'), and a high (exemplified in *The Garden of Cyrus* and *Urn Burial*, 'prose poems'). Brief comments on Browne's use of cadences, on his diction, and on some peculiarities of his temperament make up the rest of the essay.

There are some interesting and useful pages dealing with the style of Browne in E. Morgan's paper called '*Strong Lines*' and *Strong Minds* (Cambridge Jnl., May).

In *Sir Thomas Browne, M.D., William Harvey, and the Metaphor of the Circle* (Bull. of the Hist. of Medicine, May–June) F. L. Huntley discusses the religious and philosophical significance of the symbol of the circle and suggests that Browne's fascinated interest in this symbol made him readier than his less imaginative medical contemporaries to accept Harvey's discovery of the circulation of the blood.

A careful study of *The Occasion and Date of Sir Thomas Browne's 'A Letter to a Friend'* (Mod. Phil., Feb.) leads F. L. Huntley to identify the patient whose death from consumption is described in the letter as Robert Loveday who died in 1656. The friend to whom Browne addressed the letter is identified as Sir John Pettus; and the letter, it is suggested, was first drafted a few days after Loveday's death, although Browne may well have revised it a good deal in later years. The letter is thus placed close to *Hydro-taphia* in date as well as in theme. Huntley also collects biographical details about Browne's patient in an article called *Robert Loveday: Commonwealth Man of Letters* (R.E.S., July).

R. W. Ketton-Cremer under the title *Sir Thomas Browne Prescribes* (T.L.S., 2 Nov.) prints some medical prescriptions by Browne.

W. E. Simeone prints from an autograph in the British Museum

A Letter from Sir Richard Fanshawe to John Evelyn (N. and Q., 21 July), dated 27 December 1653.

William Addison's account¹² of Thomas Fuller does not seek to rival the detailed biographies of the last century; it seeks, on the contrary, to resurrect Fuller from beneath their monumental weight. Addison makes no claim that he presents new facts, and his book is a portrait rather than a life. Since he very wisely allows Fuller to speak for himself whenever possible, since he quotes generously and with appreciative discernment, and since he approaches his subject with insight and affection, his book will be welcome not only to Fullerians but to any reader with a liking for a great character and for rich and entertaining prose.

G. R. Price prints from a Huntington Library manuscript, written and perhaps composed by John, Viscount Brackley, who acted in *Arcades* and *Comus*, *A Reply to Suckling's 'Why so Pale and Wan'* (N. and Q., 22 Dec.). It is perhaps more interesting for its connection with Suckling than in itself.

G. Blakemore Evans's edition of the Plays and Poems of William Cartwright falls chiefly within Chapter VIII.¹³ It is with the poems that this chapter is concerned. In his care not to make too high claims for his author, Evans may seem slightly to underestimate Cartwright as a poet. He rightly points to the influences that went to make up Cartwright's verse—Ben Jonson, Donne, Cavalier conventions—but he might have said also that Cartwright is rarely unredeemedly dull. Few of his poems lack something to interest and please, even if they do not often excite the reader. Evans persuasively suggests that Cartwright belongs, not to the metaphysicals, nor to the Cavaliers, although he has much of both their manners, but to the 'academic' poets such as Randolph, Corbet, and King.

John Cleveland's 'West Saxon Poet', referred to in his satire *Smectymnuus, or the Club Divines*, is discussed by H. B. Woolf (P.Q., Oct.) who suggests that the reference reflects the interest in Old English at Cambridge in the early 1640's, and may possibly allude to Abraham Wheloc who was a student of Old English and even printed a poem composed by himself in that language.

¹² *Worthy Doctor Fuller*, by William Addison. Dent. pp. xxi + 298. 16s.

¹³ See pp. 154–5 above.

B. D. Greenslade quotes manuscript evidence that *Jeremy Taylor in 1655* (*N. and Q.*, 17 Mar.) was in fact imprisoned at Chepstow. A letter by R. Gathorne-Hardy to *T.L.S.* (20 Apr.), headed *Jeremy Taylor and 'Christian Consolations'*, gives definite evidence that this book (1671) was not written by Taylor but by John Hackett, Bishop of Lichfield and Coventry.

The volume of poems published in 1646 by Thomas Philipott is reprinted and edited with the quiet precision characteristic of the work of L. C. Martin.¹⁴ Philipott, as his editor remarks, is not a major poet; but he is at least as good a poet as several more famous than he among the minor metaphysicals. His main interest perhaps lies in the light his work throws on greater poets such as Donne, Crashaw, and Vaughan, for 'he helps us to realize again that what may seem to be among the most adventurous flights of the seventeenth-century imagination were sometimes in the nature of routine exercises . . . largely dictated by tradition'. But as a Christian metaphysical poet, making poetry out of the 'time honoured paradoxes of the Christian faith, dwelling on the oppositions of order and disorder, abasement and exaltation, the transient and the eternal, which that faith seeks to resolve', Philipott, at once 'inventive and attuned to the established modes of Christian thought', has solid claims to our regard.

Perusal of Martin's edition no doubt led J. D. Jump to observe in *Thomas Philipott and John Dryden, and John Keats* (*N. and Q.*, 8 Dec.) that Philipott anticipated Dryden's 'tenement of clay' and Keats's 'drowsy numbness'.

H. L. Stewart has an essay on *Ralph Cudworth, the 'Latitude Man'* (*Personalist*, Spring) in which he notes Cudworth's readiness to acknowledge in pagan ethics and religions some aspirations and some glimmerings of truth. According to Cudworth, it was the fruition and accomplishment of such adumbrations that constituted the real originality of Christianity, not its total difference from other religions.

Facsimile reprints¹⁵ of two pamphlets by John Evelyn have

¹⁴ *Poems (1646)* by Thomas Philipott, ed. by L. C. Martin. Univ. Press of Liverpool, Liverpool Reprints, No. 4. pp. vi + [6] + 67. 5s.

¹⁵ 'An Apology for the Royal Party' and 'A Panegyric to Charles the

appeared with a brief introduction by Geoffrey Keynes. They are *An Apology for the Royal Party* (1659) and *A Panegyric to Charles the Second* (1661). The copy of the *Panegyric* reproduced is one containing manuscript corrections in Evelyn's own hand.

L. Proudfoot reports a close similarity between the last line of Marvell's 'Horatian Ode' and a passage in Sallust. He records the parallel in *Marvell: Sallust and the Horatian Ode* (N. and Q., 29 Sept.).

K. Muir notes *A Virgilian Echo in Marvell* (N. and Q., 17 Mar.). The fawn for which the nymph complained was given her by Sylvio. Muir connects this with the fawn belonging to Silvia and killed by Ascanius in the *Aeneid*, vii.

In *Marvell, Massinger, and Sidney* (R.E.S., Oct.) L. C. Martin shows that passages in Sidney's *Arcadia* are at least as likely to have influenced Marvell's 'Definition of Love' as the passages from Massinger cited by P. Legouis in a note of 1947.

H. Macdonald calls attention to a Bodleian copy of *Andrew Marvell's Miscellaneous Poems, 1681* (T.L.S., 13 July) containing manuscript emendations and corrections. He adds a further note with the same title in T.L.S., 24 August.

The interesting and good-tempered debate between A. S. P. Woodhouse (*The Historical Criticism of Milton*) and Cleanth Brooks (*Milton and Critical Re-estimates*) in P.M.L.A. (Dec.) takes as its text and uses as example the critical appreciation of Milton's poetry; but it is really concerned with the proper approach to any work of literature. Woodhouse, representing 'Historical Criticism', argues that while scholarly investigations of the biography, thought, intellectual environment, and personal beliefs of a writer are only preparations for the understanding and aesthetic appreciation of the writer's work, they are indispensable preparations without which criticism is pretty sure to give a badly distorted account of the work. Brooks does not deny this, but stresses that the 'New Criticism', studying the creative interplay of imagery and the building up of symbols within a work of literature, has an important contribution to make. Woodhouse does not deny this. In fact, the debate strikes an outsider as being one about emphasis rather than

Second', by John Evelyn. Augustan Reprint Society Publ. No. 28. pp. iii + 14 + 16.

principle. Brooks implies that scholarly investigators without imaginative and sensitive powers of response to literature are not critics. Woodhouse implies that they are not literary scholars either, but only historical researchers. The difference is that between those who want to discover what Milton *does* mean, and those who want first to know what Milton *did* mean.

Brooks also writes (*Sewanee Rev.*, Winter) on *Milton and the New Criticism*. In this essay he argues that Milton is a great poet because he uses 'rich' and 'functional' metaphor. Examples from *Comus*, *Paradise Lost*, and *Paradise Regained* are analysed in support of the thesis. L. Bergel supplements by further comment on *Milton's 'Paradise Lost'*, i. 284–295 (*Explicator*, Oct.) Brooks's discussion of the passage.

R. R. Cawley's study¹⁶ of Milton's use of geographical information is a survey of what many scholars have discovered about the books that Milton probably used, and Cawley adds to their collections from his own wide knowledge of Renaissance travel books. Among other interesting suggestions is one that when Milton was writing the account in *Paradise Lost* of the discussion and planning in Pandemonium of Satan's voyage of discovery, there was stirring in his mind memories of the narrative in Hakluyt of Sir Hugh Willoughby's venture to Russia. The conclusions of the study are that, in his earlier work, Milton's geography was largely that of his classical studies; that in *The History of Moscovia* he turned to first-hand modern information, and thereafter increasingly developed a conscience about the accuracy of his geographical detail; that in the epic poems he made efforts to be up to date in his information and kept at hand modern geographers—Peter Heylin's *Cosmographia* being his constant authority but by no means his sole companion since he also consulted Purchas, Sandys, and even Fuller—but that he did not scruple to revert to tradition when it suited him: 'down to the end of his career, he was always capable, with his great and enduring admiration for the classics, of using some purely classical reference, however wrong, so long as it served his poetic purpose'. It was a matter, 'not of discarding the old for the new, but of subjoining the new to the old and thus adding immeasurably to his treasure house of reference'.

¹⁶ *Milton and the Literature of Travel*, by R. R. Cawley. Princeton Univ. Press and O.U.P. pp. ix + 158. 20s.

H. F. Pommer's book¹⁷ on Milton and Melville, published at the end of 1950, is a study of the influence of Milton on Melville particularly in the matter of style and with special reference to *Moby Dick*. But there are incidental comments on Milton himself, and the book is therefore briefly noticed here.

An article in the magazine of St. John's College, Cambridge (*The Eagle*, Jan.), on *Cambridge Exercises in the Seventeenth Century*, by K. M. Burton, discusses and prints from manuscript a list of academic disputations and a speech delivered in one of them. It is mentioned here as interesting in connexion with Milton's *Prolusiones*.

D. T. Starnes writes *More About the Tower of Fame in Milton* (*N. and Q.*, 24 Nov.). The Tower is referred to in the *In Quintum Novembris*, and Starnes suggests that a passage in Lucan is relevant.

An admirable essay on '*L'Allegro*' and '*Il Pensero*' in their Relationship to Seventeenth-Century Poetry by J. B. Leishman in *Essays and Studies* (New Series, iv) is full of excellent things on the nature of the 'melancholy' of *Il Pensero*, on the descriptions in the poems, which are 'evocation rather than scene-painting', on Milton's debt to other poets for phrases and ideas, and on the nature of his originality.

R. C. Fox in a note on Milton's '*Lycidas*', 192-3 (*Explicator*, June) suggests that the shepherd's mantle is blue because blue was the traditional colour of hope. Of Milton's '*Lycidas*' (*ibid.*, Apr.) it has, E. R. Marks comments, properly been said that it is a poem full of references to water, and he goes on to suggest that the water images evoke water as a nourisher of life and, in its salt and turbulent forms, as a killer—both conceptions being appropriate in the poem. W. Shumaker discusses the imaginative and emotional results of Milton's manipulation of plant images and water images in a paper called *Flowerets and Sounding Seas: a Study in the Affective Structure of 'Lycidas'* (*P.M.L.A.*, June).

H. F. Robins finds *The Key to a Problem in Milton's 'Comus'* (*M.L.Q.*, Dec.). The passage in question is the last five lines of Comus's disparagement of abstinence, and Robins explains them as meaning: if man does not use the gems in the earth they will

¹⁷ *Milton and Melville*, by Henry F. Pommer. Univ. of Pittsburg Press. pp. xiv + 172. \$5.00.

multiply and crop out on the interior surface of the hollow earth, illuminate the dark interior, and inure to light the evil spirits that inhabit it.

In *Explicator* (May) N. V. A. asks what 'ere half my days' means in Milton's '*On His Blindness*'. D. C. Dorian (*ibid.*, Dec.) suggests that if Milton went blind when he was about forty-four, more than half his natural life was over, but rather less than half of his working life, which is what the phrase refers to. The suggestion is supported by references to Milton's other writings.

Asking *Who Meant Licence When They Cried Liberty?* (*M.L.N.*, Dec.) N. H. Henry suggests that they were the 'lunatic fringe of the Independents . . . the preachers of Coleman Street'.

Under the title *Milton's Last Sonnet Again* (*R.E.S.*, Apr.) W. R. Parker re-argues that the 'late espoused saint' was Mary Powell who died in childbirth. F. Pyle subjoins a criticism of this and argues from the reference to 'purification under the old Law' that the wife in question was Katharine Woodcock, who died on 3 February, the day after the Feast of the Purification of the Virgin.

Work concerned with Milton's prose includes *Milton and Hobbes: Mortalism and the Intermediate State* (*S. in Ph.*, Apr.) by N. H. Henry, who seeks to clarify the present confusion of critical opinion by asking what exactly the two writers' views were on this doctrine and what the theological history of the doctrine was. His conclusion is that it was not a 'philosophical' heresy but a 'common-place of Socinian and Baptist theology'.

According to W. Haller in his paper on *John Foxe and the Puritan Revolution* (in *The Seventeenth Century*) an important doctrine inculcated by Foxe's *Acts and Monuments* was that England's historical destiny had always been and still was to act as the bulwark of the true Church and to be the leader of it against the besieging forces of Antichrist. This doctrine had become generally accepted by 1640 and was invoked by the Puritan preachers as the justification of the demand they were making for freedom to preach the Word. Milton's *Of Reformation* was an impassioned restatement of the doctrine in support of the preachers, and is an exhortation to England to fulfil her duty of inaugurating a great new period decreed by God for His Church.

The present writer had a brief note on *Milton's Seagull* (*N. and*

Q., 4 Aug.), an insult ('fool in a Bishop's See') thrown at Joseph Hall in Milton's attack on him.

Critics have suspected of dishonesty Milton's *Treatment of Reformation History* in '*The Tenure of Kings and Magistrates*'. Merritt Y. Hughes, discussing the question under this title (in *The Seventeenth Century*), thinks such suspicion completely unjustified. Contrary to Milton's expectations when he published his book, the Presbyterians continued strongly to maintain that the regicide Parliament had departed from the principles of the Reformation in rejecting the doctrine of passive obedience. To refute this argument Milton added to his second edition an Appendix of quotations from great Reformers, and Hughes argues that neither the selection nor the interpretation of the quotations can be impugned as unfair.

Sonia Miller clears up (*J.E.G.P.*, No. 3) a puzzle about *Two References in Milton's 'Tenure of Kings'* (Columbia Milton, v, p. 50, ll. 16–21). The references are incorrect because Milton took the two quotations, not from the originals, but, wrong references and all, from Sir Thomas Aston's *A Remonstrance* (1641), sigs. G3r and G4r.

D. S. Robertson describes and discusses an inscribed presentation *Copy of Milton's 'Eikonoklastes'* (*T.L.S.*, 15, 22 June), containing pen-and-ink corrections which may be authoritative.

There was in 1951 not quite so much work as usual on the later poems of Milton. Of the essays in E. M. W. Tillyard's important book on Milton¹⁸ only some which have not already appeared in print will be noticed. The most important one is on 'The Crisis of *Paradise Lost*'. In this Tillyard argues against the traditional view, which he himself formerly accepted, according to which the culmination of the poem is the Fall. He now thinks this is a mistaken view and leads to a distorted vision of the poem. 'According to Satan's plans the culmination of the story should have been the disobedient act and its dreadful consequences on earth and for its perpetrators. And these plans succeeded well enough in appearance to deceive Satan and Professor Raleigh.' The real crisis is the moment when Adam and Eve turn from hatred and recrimination and, reconciled, go together repentant before their God whose

¹⁸ *Studies in Milton*, by E. M. W. Tillyard. Chatto & Windus. pp. viii + 176. 10s. 6d.

plans for their redemption can now, by virtue of that repentance, become effective. If the climax of the poem is seen to be here, one's appreciation of the plot, the hero, Satan, and Milton's religion is modified. Hell's huge and monstrous activities are seen to produce in the end 'a quite uncomplicated and commonplace trickle of pure human sympathy, the first touch of regeneration, a small beginning but stronger than the pretensions of Satanic ingenuity'. All Satan's gigantic efforts are defeated 'by the small decencies of the human pair' who are therefore the victorious heroes of the poem. (Here one might ask what becomes of the heroic role of the Son if the humans are the victorious heroes?) It is because Satan's recovery in strength after his fall is directed to persistence in evil that he is eternally damned, whereas the human pair use their recovered vitality to return to obedience. To Milton, the supreme importance of Christian humility as against pride constituted the chief moral of his story in which small things accomplish great and things deemed weak subvert the apparently strong. Other essays include 'Adam and Eve in Paradise'. They were, it is remarked, on their honeymoon, and it is therefore pointless to make fun of the 'dullness' of their way of life. There is also a 'Note on Milton's Humour'. The main point of the final essay on 'Theology and Emotion in Milton's Poetry' is that Milton writes with both passion and conviction when contemplating two things: the traditional picture of the world as one of ordered hierarchies, and the doctrine of liberty within discipline.

Helen Darbishire in her lecture¹⁹ on *Paradise Lost* has two main ideas. She quotes some of Bentley's censures on the poem and uses his objections as pointers to elements of Milton's style too often overlooked: 'the surprising variety, the changes and contrasts of mood and style which enliven it . . . a boldness, a violence, a tendency to paradox . . . the magically right rhythms . . .'; and she reconsiders Johnson's remarks on the subject-matter and inner meaning of *Paradise Lost*, having here observations to make that are interesting and persuasive about God the Father, Spirit and Matter, the allegory of Sin and Death, the 'want of human interest', the nature of the Fall, and other topics.

Contributing to the current debate about the moral coherence of *Paradise Lost*, Milton Miller starts from the poet's condemnation

¹⁹ Milton's 'Paradise Lost', by Helen Darbishire. O.U.P. pp. 51. 2s. 6d.

of Belial's point of view in *P.L.* ii and discusses *Paradise Lost: The Double Standard* (*U.T.Q.*, Jan.). Belial is condemned because he is less heroic than Satan, yet his stoic resignation is closer to that patient submission to the divine will which is the standard by which Satan is to be condemned. Both standards are valid in the poem and the heroic standard is itself to be judged by a 'super-heroic' standard. But Milton does not always help the reader to realize this. Thus the good angels rage as destructively and heroically as the devils during the war in heaven, yet they are to be admired; they are generally represented as acting in accordance with rigid divine edict rather than as freely behaving according to that right reason in themselves which is true virtue; and even the Son, the supreme example of true virtue, is seen in action in the poem, not as the meek reconciler, but as the heroic wielder of the divine thunderbolts.

Relevant to Miller's paper is one by A. Stein who seeks to persuade us that the war in heaven is intended to expose the underlying nonsense of Satan's views (which twice in the poem move God the Father to ironic mirth) and is therefore comic. The description of the uprooted hills flying destructively through the air 'is epic comedy, even on its physical level—elevated to epic by magnificent imaginative power, made comic by controlled excess', and Satan wounded 'is physically ridiculous, with psychological overtones (the difference between hitting any man, and a man proud of his bearing and composure, with a custard pie)'. Whatever degree of persuasion may be induced by the paper, which is entitled *Milton's War in Heaven—An Extended Metaphor* (*E.L.H.*, Sept.), it contains some very interesting incidental remarks.

A discussion by T. A. Birrell of *The Figure of Satan in Milton and Blake* is one chapter in the symposium, *Satan*.²⁰

D. S. Berkeley writes on what he regards as elements of '*Précieuse*' *Gallantry and the Seduction of Eve by Satan* (*N. and Q.*, 4 Aug.). H. Parsons objects that the elements in question are age-old compliments and he refuses to see any social criticism in the passage (*ibid.*, 1 Sept.). W. H. W. Sabine also comments (*ibid.*, 27 Oct.).

E. H. Duncan compares the meteorology in *P.L.* ii. 927–38, x. 1069–75, with that expounded in chapter 8 of Comenius's *Naturall*

²⁰ *Satan*. Sheed and Ward. pp. xxv + 506. 30s.

Philosophie Reformed by Divine Light (1651) which first appeared in Latin in 1643. He notes the parallel in *Satan-Lucifer: Lightning and Thunderbolt* (*P.Q.*, Oct.).

From W. C. Curry's researches into Milton's universe came this year a paper in *Anglia* (No. 2) on *The Genesis of Milton's World* in which he compares the accounts of the creation given by the two archangels Uriel and Raphael in *Paradise Lost* and elucidates them by reference to the traditional theories of cosmogony which they represent.

Some Notes on the Native Elements in the Diction of 'Paradise Lost' (*N. and Q.*, 29 Sept.) by J. R. Brown include comments on archaic phrases and words, traditional English (often Spenserian) poetic words, and what appear to be neologisms by Milton.

Under the title *John Milton and the Arabian Wind* (*N. and Q.*, 23 June) J. D. Jump cites passages from several seventeenth-century poets in which is used the image of the perfumed wind from off the Arabian shore. References are also given to later work in which the image is used as a familiar one.

R. W. Condee analyses and compares with the openings of other epics *The Formalized Openings of Milton's Epic Poems* (*J.E.G.P.*, No. 4).

M. M. Ross finds a connexion between *Milton and Sir John Stradling* (*H.L.Q.*, Feb.). The suggestion is that the first fifty lines of *Paradise Lost* are indebted for their structure and ideas to some opening stanzas in Stradling's *Divine Poems* (1625) which may have been also influential on the *Nativity Ode*.

G. W. Whiting discusses *Christ's Miraculous Fast* (*M.L.N.*, Jan.) in *Paradise Regained*. In Protestant tradition this fast was evidence of Christ's divine nature, and Milton so accepted it. It is therefore an error to suppose that Christ in the poem is merely the Perfect Man, although Milton, for obvious reasons, stresses his humanity in a poem dealing with Temptation.

T. Spencer and J. Willis note a parallel between *Milton and Arnobius* (*N. and Q.*, 1 Sept.) in *Samson Agonistes*, 93–97.

E. G. Fogel, confirming an observation by the present writer, writes on *Milton and Sir Philip Sidney's 'Arcadia'* (*N. and Q.*, 17 Mar.) with reference to the influence of the *Arcadia* on Milton.

Concerned to deny that *Samson Agonistes* is 'Hellenic in spirit' and to reaffirm that it is a thoroughly Protestant and Puritan poem, G. W. Whiting compares the treatment of the story of Samson in '*Samson Agonistes*' and the *Geneva Bible* (*Rice Institute Pamphlet*, Apr.) and shows that the Puritan interpretation expounded in the notes to the *Geneva Bible* is closely similar to the interpretation put upon the story in Milton's play.

Some articles on Milton's reputation may be noticed in conclusion. Considering *Milton and the Attempted Whig Revolution* (in *The Seventeenth Century*) G. F. Sensabaugh makes Milton in part responsible for the death of Lord Russell, who went to the block after the Rye House Plot. Russell's principles were imbibed from his chaplain, Samuel Johnson, whose book, *Julian the Apostate*, was largely derivative from the *Defensio Prima*, and shows him to have been a political disciple of Milton. Hence the Oxford scholars who declared the Plot to be the result of subversive doctrines promulgated by Milton (among others) were not far wrong.

J. Milton French observes '*Blind Milton*' Ridiculed in '*Poor Robin*' (*N. and Q.*, 27 Oct.), a satirical almanac of 1664–74. 'Blinde Milton' is printed among a list of ridiculous names in eight of these annuals.

Milton among the Augustans: the Infernal Council by J. R. Morse (*S. in Ph.*, Jan.) deals with the use made by Augustan writers of the Debate in Pandemonium. *Milton for the Masses* by Oscar Sherwin (*M.L.Q.*, Sept.) deals with John Wesley's simplified edition of *Paradise Lost* for the uneducated.

The following articles which have not been accessible are here listed: E. H. Duncan on Thomas Lodge (*Vanderbilt Studies in the Humanities*, i); E. Larson on Spenser (*Bull. of Vanderbilt Univ.* 51, ii); W. C. Curry on Milton (*ibid.*); A. W. Allison on Elizabethan criticism (*Univ. of Virginia Studies*, iv); F. Bowers on *The Faerie Queene II* (*ibid.*); D. S. Norton on Spenser (*ibid.*); L. Spitzer on Milton (*Hopkins Rev.*, Summer); Anna M. Crinò on Milton (*Italia*, xxviii).

XI

THE RESTORATION

By V. DE SOLA PINTO

THIS chapter opens with notices of books relating to the literature of the period. These are followed by a survey of relevant contributions to periodical literature arranged roughly according to the chronological order of their subjects.

Pride of place must, undoubtedly, be given to the masterly study of John Bunyan by Henri Talon,¹ an English version by Barbara Wall of Professor Talon's *John Bunyan — l'homme et l'œuvre*, published in Paris in 1948. This book is a notable addition to the imposing array of studies of English authors by modern French academic critics. Talon does not claim to write a new Life of Bunyan; his work, in his own words, is an 'inner biography' leading up to a study of Bunyan's writings. He has carried out his difficult task with a shrewdness, a delicacy, and a skill worthy of the best traditions of French criticism. For an English reader it is most illuminating to follow this penetrating and sympathetic analysis of the character and works of the great English Puritan by a French Catholic who has made an exhaustive and truly critical study of English literature and English religious thought. A good example of his critical acumen is to be found in his answer to the charges of plagiarism and insincerity brought against *Grace Abounding*: 'It is not books which copy books but souls which copy souls.... Bunyan and all his brother preachers were participators in the same Puritan faith. All, therefore, can use the same terms and yet each remain deeply sincere.' The verdict on the style of *Grace Abounding* is admirable: 'Judged by the rules of scholastic rhetoric, his language could be said to be clumsy; but schoolroom standards are here derisory. With Bunyan the very clumsiness is beautiful.'

There is an appendix on 'The Puritan movement from Queen Elizabeth's Reign to Bunyan's birth' and another on 'Portraits of Bunyan', an excellent bibliography including a valuable list of

¹ *John Bunyan—the Man and his Works*, by Henri Talon. Rockliff. pp. xii + 339. 25s.

studies of Bunyan in periodical literature, and a good index. The illustrations include an admirably chosen and reproduced series of illustrations to *The Pilgrim's Progress* belonging to different periods from the seventeenth to the twentieth century.

A word of praise must be added for Miss Wall's highly successful English translation, which is at once forceful and idiomatic and entirely worthy of the fine lucid French of the original work.

Vivian de S. Pinto has contributed a volume on *English Biography in the Seventeenth Century*² to the 'Life, Literature and Thought Library', of which he is also General Editor. The aim of the series is 'to present English texts which have not only intrinsic literary merit, but which are also valuable as manifestations of the spirit of the periods in which they were written'. The eight *Lives* here reproduced are those of George Herbert by Izaak Walton; John, Earl of Rochester, by Gilbert Burnet; Isaac Barrow by Abraham Hill; and Lancelot Andrewes, Robert Boyle, Thomas Hobbes, Andrew Marvell, John Milton by John Aubrey. The original spelling and punctuation have been in all cases preserved, but with Aubrey's *Brief Lives* selection and rearrangement from the four folio volumes of manuscript notes in the Bodleian have been necessary.

The titles of the eight biographies indicate how widely representative they are of the Civil War and Restoration periods. And further light is thrown by the scholarly notes followed by a chronological table and a bibliography. In addition each volume in the series is to have 'a substantial introduction'. With Pinto this has taken the form of an illuminating backward glance over the development of biography from its beginnings with the Greeks and the Jews. Antiquity, as he sums it up, has bequeathed three main types. 'They are the "ethical" life of the hero, statesman or soldier as written by Plutarch or Tacitus; the royal or Court biography as found in the lives of the Roman emperors; and the life of the saint or sage.' In England nothing comparable appeared till the sixteenth century, which gave birth to Cavendish's *Life of Cardinal Wolsey*, More's *History of Richard the Third*, and Roper's *Life of Sir Thomas More*. Strangely enough the main Elizabethan age did not

² *English Biography in the Seventeenth Century. Selected Short Lives*, ed. by Vivian de Sola Pinto. Harrap. pp. 237. 10s. 6d. (This notice is by F. S. Boas.)

produce any first-class biography, but with the growth in the seventeenth century of the 'new philosophy', of the scientific spirit, and of Puritan individualism, the way was made open to the 'new biography' exemplified in this collection, though, as Pinto stresses, it did not reach its consummation till the work of Johnson and Boswell in the later eighteenth century. The book should well serve its purpose with students and readers generally.

W. B. Gardner has done a useful piece of work in collecting and editing in a single volume 102 Prologues and Epilogues by John Dryden.³ It is probably impossible to guarantee that this or any other collection made in the present century includes absolutely every prologue or epilogue published by that wonderfully prolific writer of this sort of poetry, but Gardner's edition is probably as nearly complete as any that can now be made. The Prologues and Epilogues are arranged in chronological order, and original spellings and punctuations, except for corrections of obvious misprints, are retained. There is a concise, workmanlike introduction and copious explanatory notes. Two appendixes deal respectively with the epilogue to Crowne's *Calisto* and the Prologue and Epilogue to *The Mistaken Husband*. Gardner sees 'no sufficient evidence to attribute any of these poems to Dryden'. It is unfortunate that he should repeat the old story about Rochester's alleged responsibility for the preference shown to Crowne in the matter of the Court production of the masque as if it were historical fact instead of a mere conjecture of Malone based on some gossip in a book by John Dennis printed over forty years after the production of the masque. The book is excellently printed and indexed and is a valuable contribution to Dryden studies.

Tennyson's famous phrase *A Cycle of Cathay* serves as the title of a valuable contribution to the history of English thought and taste in the late seventeenth and eighteenth centuries by W. W. Appleton.⁴ The subject of this scholarly and attractively written

³ *The Prologues and Epilogues of John Dryden: A Critical Edition*, by William Bradford Gardner. Printed for the Univ. of Texas by the Univ. of Columbia Press. New York. London: O.U.P. pp. xx + 361. 30s.

⁴ *A Cycle of Cathay: The Chinese Vogue in England during the 17th and 18th centuries*, by William W. Appleton. New York: Columbia Univ. Press. London: O.U.P. pp. xii + 182. 22s. 6d.

book is the relationship between England and China from the time of Elizabeth I to that of George III, with particular reference to its repercussions on English art, literature, thought, and social life. In a series of very readable and well-documented chapters Appleton tells the story of the rise of the reputation of China and the Chinese in this country from the early accounts of Marco Polo and other medieval travellers and the visits of English seamen in the seventeenth century to the success of the Jesuit missionaries and the enormous European vogue of their accounts, leading up to the idealization of Confucius, Chinese ethics, government, art, and gardens in the late seventeenth and early eighteenth centuries. This was followed by the decline of the vogue after the mid-eighteenth century, due largely to the friction between the two nations, resulting from the increased contacts with English traders and other visitors, till it was replaced by the disillusion expressed in Tennyson's declaration of his preference of 'fifty years of Europe' to 'a cycle of Cathay'. Students of English literature will find much that is rewarding in the account of the effect of China and its reputation on Sir William Temple, Defoe, Dr. Johnson, and Oliver Goldsmith, to mention only a few important names, and on the use of Chinese or quasi-Chinese motifs in Restoration and eighteenth-century drama. Rochester's 'Scene for a Play on the Conquest of China' receives well-deserved praise. Appleton does not, however, seem to be aware of the conclusive evidence for Rochester's authorship of this fine fragment contained in a letter to him from Sir R. Howard in the British Museum (Harl. MS. 7003, f. 291). He also follows Hayward's mistaken transcription of the name 'Lycungus' in the manuscript as 'Lycurgus'. It is interesting to note that he tentatively identifies this person (called 'Lycurgus' in Settle's *The Conquest of China*) with a Tartar Prince Zung-te whose name was Latinized as Zungteus. The form of the name in Rochester's fragment certainly supports this identification. The book is a most useful addition to the equipment of students of English literature and of the history of English taste. It is well illustrated with reproductions of contemporary prints and paintings and there is a good index. It is to be hoped that the author will add a classified bibliography to later editions.

Kathleen M. Lynch quotes Johnson's saying that 'everything relating to a great man is worth observing' in the Preface to her

book *A Congreve Gallery*.⁵ This finely printed and illustrated book consists of a series of essays designed 'to throw light from various angles on the life, personality and times of William Congreve'. The first is a short study of Congreve's own character and personality. It is followed by essays on Joseph Keally, Congreve's friend and correspondent, on the Fitzgeralds of Castle Dod, the family of Congreve's friend Robert Fitzgerald, on the 2nd Duchess of Marlborough, the mistress of the dramatist, on his daughter Mary, Duchess of Leeds, and on Dr. Messenger Monsey, the eccentric and witty eighteenth-century physician who was intimate with the last-named Duchess and her husband. The connexion of some parts of this book with Congreve is exceedingly remote. The reader has to wade through fifteen pages dealing with the history of the Fitzgerald family from the time of Strongbow to the Revolution till he reaches Congreve's friend; and Dr. Monsey, although a delightful person, can hardly be said to have any connexion with Congreve or his times, except for the fact that he was friendly with the dramatist's daughter. However, the book, though written in a somewhat heavy style and rather overloaded with erudition, contains interesting and valuable material. The illustrations are seven fine reproductions of eighteenth-century paintings including a particularly charming picture of Dr. Monsey by Mary Black; there are no less than thirty-two pages of notes (to 138 of text), a full bibliography, and a good index.

Lynette Feasey's *And So to the Playhouse*⁶ is obviously intended for use in schools and it would be pedantic to criticize it as though it professed to be a work of scholarship. The text consists of the whole of *Comus*, an abbreviated version of *Venice Preserved*, and a play called 'Millamant and Mirabell' constructed out of bowdlerized excerpts from *The Way of the World*. All the texts are modernized and the editor has supplied stage directions obviously with an eye to school productions. There is a short general introduction on 'The London Playhouses in the Time of Pepys', introductions to each of the plays with an account of their stage history, and notes designed to help producers. The seven illustrations

⁵ *A Congreve Gallery*, by Kathleen M. Lynch. Harvard Univ. Press. London: O.U.P. pp. xiv + 196. 22s. 6d.

⁶ *And So to the Playhouse*, by Lynette Feasey. Harrap. pp. 192. 5s. and 7s. 6d.

include Hollar's engraving of the Piazza in Covent Garden, the playbill of the 1738 production of *Comus*, and a photograph of Robert Loraine and Edith Evans in the 1924 production of *The Way of the World*. The book should be useful for school dramatic societies.

Eyre and Spottiswoode deserve the thanks of all who are interested in English scholarship for making available in a new and revised edition D. C. Douglas's masterly book *English Scholars 1660–1730*.⁷ The first edition was reviewed in *Y.W.* xx. 143. In the new edition the introductory chapter has been entirely recast, and there have been added eight illustrations consisting of excellent reproductions of contemporary prints and paintings of scholars discussed in the text.

John Ray was the first great English botanist and is also known to students of the English language for his *Collection of English Proverbs* (1670) and *Collection of English Words Not Generally Used* (1672). An excellent biography of Ray by Canon Raven appeared in 1942 and is unfortunately out of print. Geoffrey Keynes, the veteran bibliographer, has now produced an exhaustive Bibliography of John Ray's works.⁸ In his Preface Keynes expresses the hope that he has 'provided not only a reasonably accurate work of reference for information concerning Ray's books, but . . . also . . . evidence in a bibliographical dress of his modesty, his loyalty, and his integrity'. This ambition is amply fulfilled in the handsome volume (unfortunately printed on a rather unpleasant greyish paper) published by Faber and Faber. It is illustrated by four collotype reproductions of portraits and a number of reproductions of title-pages. The work has been done with the accuracy and scholarly distinction which we should expect from such an eminent authority. It is remarkable, however, that no mention is made of the Ray–Willoughby collection belonging to Lord Middleton, formerly at Wollaton Hall, Nottingham, and now deposited in the Library of the University of Nottingham. This important collection includes an interleaved copy of Ray's *Historia*

⁷ *English Scholars 1660–1730*, by David Douglas. 2nd revised and enlarged edition. Eyre and Spottiswoode. pp. 291. 21s.

⁸ *John Ray, A Bibliography*, by Geoffrey Keynes. Faber. pp. xv+163. 50s. Edition limited to 650 copies.

Plantarum with actual specimens of many of the plants mentioned, besides a large collection of drawings connected with the researches of Ray and Willoughby, and some copies of early editions of Ray's printed books belonging to Thomas Willoughby. An account of this collection should certainly find a place in a new edition of Keynes's Bibliography.

The second number of that new and stimulating periodical *Essays in Criticism*⁹ (1, 2 Apr.) contains an important article by Clifford Leech entitled *Restoration Comedy: The First Phase*. This is a balanced piece of criticism of a quality comparable with that of the same author's *Restoration Tragedy: A Reconstruction* (see *Y.W.* xxxi. 189) to which it forms a valuable supplement. In his opening pages Leech points to the fact that much Restoration drama 'had no purpose beyond the provision of an evening's entertainment' and that in the comedies 'there is most frequently a throwing together of whatever may for a moment appeal'. The majority of them 'were more or less haphazard assemblies of diverting or striking situations, facile jests and contradictory stock sentiments'. On the other hand their much-censured bawdry is 'no grosser than can be found in the early years of the century' and 'no more than Aristophanes can they be condemned on this score'. The sub-divisions of Restoration comedy into 'manners', 'intrigue', and 'humours' comedy are rejected as useless because all the types are commonly combined in a single play and on the rare occasions when unity of effect was achieved 'the play was rarely an example of its so-called pure type'. In a footnote Leech refers to L. C. Knights's essay *Restoration Comedy: the Reality and the Myth*, and his attack on 'even the major dramatists for their easy acquiescence in current responses'. The last fourteen pages of Leech's article are to a large extent an answer to Knights, and a demonstration that in the plays of Etherege and Wycherley, at any rate, 'the implied attitudes seem more complex than this, more detached from the general playhouse inclination'. The plays which Leech uses chiefly to support this argument are *The Man of Mode* and *The Country Wife*, but he also reviews all the seven plays of Etherege and Wycherley.

In an article in *E.L.H.* (Mar.) Samuel Butler: a Restoration

⁹ Oxford: Basil Blackwell. 5s.

Figure in a Modern Light, R. Quintana suggests that Butler's 'precise significance both in the English satiric tradition and as a Restoration mind' has hitherto 'largely gone unobserved'. He attempts to repair the omission by a carefully weighed and well-documented study of Butler both as satirist and theorist. He argues that there were three Butlers 'only one of whom—"Hudibras Butler"—was generally known to the Restoration public'. The other two are the Butler of the shorter satires, published in the seventeenth century, 'a typical Restoration parodist and lampooner', and the Butler of the important body of writings in prose and verse first published by Thyer and supplemented by later editors. It is with the last two Butlers that Quintana's article chiefly deals. A careful examination of his intellectual system reveals that the common impression that he was a 'pessimist', a 'sceptic', or even a 'deist' is unfounded. 'In no sense', according to Quintana, 'did he share in the fashionable cynicism of the Court of Charles II.' He is shown as belonging to 'a broad Renaissance tradition' and his religious position is that of Protestantism, 'English protestantism as expounded by the Anglican rationalists of the post-Restoration'. Quintana finds little to praise in the minor satires published in Butler's lifetime. The materials published by Thyer seem to him more impressive, though 'outside the world of comedy and satiric wit' he was hopelessly lost. It is, however, in the theoretical prose 'characters' that Quintana finds 'Butler's most successful attempt, during his later years, to express his philosophic thought in literary form'.

In the last section of his essay Quintana examines Butler's critical theory as expressed in the prose works and particularly his theory of satire, which he relates to his practice in *Hudibras* and elsewhere: *A Modern Politician* is singled out as 'the most remarkable of all Butler's later work in respect of satiric method', and it is here that he finds 'Butler's closest approach to the method which in the hands of Swift was to result in satire of unparalleled effectiveness'.

Clarence L. Kulischeck in a note in *N. and Q.* (4 Aug.) entitled *Hudibrastic Echoes in Swift* alludes to Letitia Pilkington's statement concerning Swift's familiarity with *Hudibras*. He points out that, although there is no other external evidence for Swift's knowledge of Butler's work, his influence on Swift can be demonstrated by the internal test of resemblances between passages in *Hudibras*.

and in Swift's poems. After giving an example he suggests that 'a careful examination of the complete texts of *Hudibras* and of Swift's poems would very likely yield other such echoes to lend credence to Mrs. Pilkington's assertions'.

William R. Orwen in *N. and Q.* (6 Jan.) draws attention to verbal resemblances between *An Epitaph on Thomas third Lord Fairfax* by George Villiers, 2nd Duke of Buckingham, and Andrew Marvell's *An Horatian Ode upon Cromwell's Return from Ireland* which he suggests Buckingham may have read in manuscript. He makes an interesting comparison between the characters of Fairfax as portrayed by Buckingham and Cromwell as portrayed by Marvell. His suggestion that the connexion between the two poems is part of 'an exchange of compliments' between Marvell and Buckingham is plausible, as the Epitaph on Fairfax was probably written in 1671 or 1672 and Marvell, delighted with Buckingham's *The Rehearsal* (performed 1671, published 1672), filled his witty prose pamphlet *The Rehearsal Transpros'd* with allusions to it.

The authorship of four powerful lines of verse beginning
Is there a man yee gods whome I doe hate

in a fragment of a letter of John Wilmot, Earl of Rochester, to his wife (Harl. MS. 7003, f. 191) has hitherto been doubtful. David M. Vieth, however, has identified them in a letter contributed to *T.L.S.* (12 Oct.) as coming from a translation by Cowley of an epigram of Martial. He points out that the abbreviation 'Cow.' is actually written in the margin of the letter but is not reproduced either by Hayward in his edition of Rochester's Collected Works or by Prinz in his Life of Rochester.

A sensitive and acute study of *Mac Flecknoe and Davideis* is contributed by A. L. Korn to *H.L.Q.* (Feb.). Korn points out that, while Cowley was 'the darling' of Dryden's youth, the affection of the younger poet for him was undergoing 'a delicate but inevitable readjustment' at the time of the writing of *Mac Flecknoe*. This 'critical alienation', however, 'vented itself neither in mere ridicule nor simply in an overt act of the critic's judicial bent of mind'. *Paradise Lost* may have aroused in Dryden 'a profound interest in the modern epic', but it was Cowley's epic 'which exerted a direct and altogether creative influence on what Dryden would

have called the "invention" of Mac Flecknoe'. In *Mac Flecknoe* Korn finds examples of what the Augustans called 'imitation' and 'parody'. He sees in it 'a genial criticism—very genial—of the neo-classic epic of Dryden's own period'. In an examination of a number of specific passages he shows that *Mac Flecknoe* like *Davideis* is full of biblical as well as epic allusions and he stresses 'the integral part the biblical background plays in the design and organization of the poem as a whole'. The reader is warned that 'to stress the Cowleian element in *Mac Flecknoe* is by no means to rule out other affiliations ancient and modern'.

P.Q. (Jan.) includes a short *Note on Dryden's 'Aeneid'* by R. H. Martin, dealing with Dryden's version of a famous passage in the *Aeneid* (I. 459–63). The modern reader notes with surprise that in Dryden's version there is nothing corresponding to the celebrated phrase in this passage *sunt lachrimae rerum*. Martin points out that the common modern interpretation of these words as a reference to 'universal tears' dates only from 1873 when it was first suggested by Dr. James Henry in his *Aeneidea*. According to Martin 'modern taste is wrong and Dryden, in common with his contemporaries is right'. However, he admits 'one's first impression that something was missing in Dryden was not wholly wrong' and a comparison between his version and the original shows that Dryden's version is not only inexcusably 'free' but misses the 'deep emotion' of the original.

The front-page article of *T.L.S.* (16 Feb.) is a valuable essay on *John Dryden Poet*, in the form of a review of the new and revised edition of *The Poetical Works of Dryden* edited by G. R. Noyes.¹⁰ The writer stresses 'the points of similarity between Dryden and the poets of the earlier part of the Renaissance' and considers that 'his works must be approached less in a biographical context than in a context of intention'. He analyses some of Dryden's chief poems and argues that his poetry is 'a dogged and brilliant attempt to work out the Renaissance conception in a manner which would suit the temper of the new age'.

Several notes on Dryden appear in vol. cxvii of *N. and Q.* and are here for convenience considered together.

Terence Spencer (14 Apr.) recalls Byron's admiration for Dryden

¹⁰ Boston: Houghton Mifflin Co. pp. lxxii + 1095. 45s.

and notes the close resemblance between some lines in *Marino Faliero* (I. ii. 280-6) and a prose passage in Dryden's *Epistle Dedicatory to 'The Rival Ladies', to the Right Honourable Roger, Earl of Orrery*.

Arthur L. Cook (12 May) in a short article entitled *Did Dryden Hear the Guns?* examines the famous passage in *An Essay of Dramatic Poesy* in which Dryden states that 'the noise of cannon from both navies reached our ears about the City', and points out that it is extremely improbable that the cannonade on the sea off Lowestoft, about 120 miles away, could really have been heard by Dryden and his friends, especially as the wind was blowing in the wrong direction on 3 June 1665. He suggests that the sound actually heard by Dryden and others in London was a thunderstorm in the Channel.

The second edition of G. R. Noyes's *The Complete Poetical Works of John Dryden* (see above, p. 202), according to a note by Maurice Johnson (27 Oct.), perpetuates an instance of expurgation which is hard to justify to a modern reader. The note in question is one on the subject of depilation and is no. 7 of Dryden's notes to his translation of The Fourth Satire of Persius referring to l. 84 of that poem. Another note in the same issue by P. D. Mundy entitled *Sir Erasmus Henry Dryden, 5th Bart.* points out errors in an article in the June issue of the Dominican monthly *Blackfriars* on the poet's youngest son Sir Erasmus Henry Dryden.

J. D. Jump in a note entitled *Thomas Philipot and John Dryden, and John Keats* (8 Dec.) points to the fact that Thomas Philipot, the minor metaphysical poet, in a poem published in 1646 used the phrase 'tenement of clay' and it is likely that Dryden took it from him for his famous character of Achitophel. He hesitates to be dogmatic about this borrowing, however, because another poem by Philipot contains the phrase 'drowsie numnesse' and it is very unlikely that Keats knew Philipot's works.

John Aubrey in one of his letters dated 23 Oct. 1688 (Bodl. Tanner 456. a, f. 34) mentions 'an old acquaintance of mine, Mr. Uniddes, of the family of the King of Hungarie'. In a letter in *T.L.S.* (17 Aug.) Anthony Powell suggests that this person may be a son of John Banffyhunyade, a Hungarian who was teaching at Gresham College in 1646 and was then seventy-five according to an inscription on a contemporary portrait.

Ralph Elsley in *T.L.S.* (5 Oct.) draws attention to 'essential material in Aubrey's hand' in his copy of Robert Plot's *Natural History of Oxfordshire*, 1677 (Bodl. Ash. 1722), which has so far been neglected by editors of the *Brief Lives*.

Resemblances between Congreve's *The Old Bachelor* and Gay's *The Distressed Wife* are noted by A. L. Macleod in *Notes on John Gay* (*N. and Q.*, 20 Jan.). He suggests that Congreve may even 'have taken a hand and assisted in writing part of *The Distressed Wife* while in his enforced retirement after his fatal accident'.

The Baptist Quarterly (Jan.) contains a useful article by Roger Sharrock on *The Trial of the Vices in Puritan Fiction*. Sharrock points to Bunyan's indebtedness to 'a common stock of traditional material over and above any conscious borrowing of incident or plot'. He traces the device of the disguising of personified vices as virtues back to medieval sermons and to sixteenth-century morality plays. It is, however, in Richard Bernard's *The Isle of Man* (1627) that he finds the first attempt to work out an allegorical trial of the vices 'according to the Lawes of England'. His quotations support the view that Bunyan's trial of the Diabolonians in *The Holy War* owes a considerable debt to Bernard's trial of the villains, Old Man and his companions, in *The Isle of Man*, though he admits that much of the realism of Bunyan's trial is due to his personal experience of seventeenth-century law courts. Another account of an allegorical trial of vices which disguise themselves as virtues is also to be found in Richard Overton's *The Arraignment of Persecution* (1645), a pamphlet which Bunyan may well have known. Sharrock's article suggests a line of inquiry which might lead to interesting results if worked out with greater detail.

Volume III of *Studies in Bibliography* from the University of Virginia includes three 'Notes on Restoration Plays'. The first, by Robert N. E. Megaw, subjects to bibliographical examination for the first time the two 1695 editions of Wycherley's *The Country Wife* (nos. 1325 and 1326 in Woodward and McManaway's *Checklist of English Plays 1641–1700*), and establishes that 1326 is the earlier of the two. In the second Note Homer Goldberg shows that Woodward and McManaway are wrong in their statement that no. 1882 in the *Checklist* is simply another issue of 1881

(Otway's *History and Fall of Caius Marius*, printed for Robert Bentley in 1692). Goldberg shows that 1882 is 'in completely different typesetting from 1881' and is 'the true third edition of the play'. In the third Note Frederick O. Waller discusses the three 1695 editions of Thomas Jevons's *Devil of a Wife*. Woodward and McManaway record as their number 1664 an edition for John Knapton in 1695 and note that the Henry E. Huntington Library has another copy of this play with variant readings. This copy, according to Waller, like those at Chicago and Duke, is a 'completely reset edition' and should be numbered 1664A.

XII

THE EIGHTEENTH CENTURY

By EDITH J. MORLEY

THIS year, as last, new editions of particular authors are followed immediately by criticism upon them, beginning with the poets and continuing with prose writers of every description in approximately chronological order. The section concludes with more general critical and historical topics.

Once more we are glad to begin with a new volume (III. ii) of the Twickenham Edition of Pope. This is a welcome addition to the series, which now lacks only two volumes, I and VI, for its completion. F. W. Bateson edits the *Epistles to Several Persons*,¹ better known as *Moral Essays*, with the care and competence to be expected from him and the General Editor, John Butt, though with more controversial conclusions about the text and its variants than will find universal acceptance. No one can doubt the importance of the additions made to our knowledge of the genesis of the poems and of the changes subsequently introduced in them by Pope himself. Some may not be so easily convinced by Bateson's disparagement of Warburton's editorial capacity nor be disposed to agree unreservedly with the editor's attempts to improve the text (Introduction, p. xvi and note 2). It is impossible to debate these matters here, where it must suffice to call attention to them while emphasizing the plausibility of Bateson's opinions and the value of his Introduction, Appendixes, and Notes. There is no question that he has solved various problems by his discoveries, e.g. of a hitherto unpublished letter from Pope to Burlington which reveals the original destination intended for Epistle IV, or by the proof that Atossa is to be identified with the Duchess of Buckingham and not with the Duchess of Marlborough. His explanation of the meaning to be attached to the word 'virtue' as used by Pope is not likely to find general acceptance, nor will everyone share his opinion that *Epistles to Several Persons* is a better title than *Moral*

¹ *Epistles to Several Persons (Moral Essays)*, by Alexander Pope, ed. by F. W. Bateson. Methuen. pp. lix + 190. 25s.

Essays for the four poems, nor agree with the reasons given for his preference. But his lively handling of provocative matters adds to the interest of the volume, which forms a worthy addition to what must long hold its place as the standard edition of Pope's poetry.

Bonamy Dobrée's little book on *Alexander Pope*² is written with such evident enjoyment and 'gusto' that it would be difficult to read it without equal pleasure. Dobrée is not only an enthusiastic and discriminating admirer of Pope, both as man and poet, but is conversant with all that has been written about him. The style of the essay is colloquial and easy, but this conceals neither the author's scholarship nor his ability to form his own judgements and to base them on subtle appreciation as well as understanding. There could be no better introduction to the character and work of Pope, but Dobrée's book will also appeal to those best acquainted with the master, few of whom will fail to be stimulated by its perusal. For instance, the *Essay on Man* is described as 'a masterpiece of organization'—an unusual estimate which the author proceeds to justify. Similarly, it is not common to find *Windsor Forest* justly described as having 'great merits' because 'Pope really did love the Forest where he lived, and had eyes to see it'. And so throughout, whether in praise or blame, Dobrée has something fresh and arresting to say about each topic on which he touches.

In *M.L.N.* (Nov.) J. R. Moore in '*Windsor Forest*' and *William III* shows that Pope was denouncing the Revolution and attacking the king in the pastoral, in spite of his usual attempt to appear non-partisan. To *S. in Ph.* (Jan.) the same writer contributes an article entitled *Milton among the Augustans: The Infernal Council*. In this he illustrates how Milton's politics and Puritanism led to depreciation of his greatness and how in the eighteenth century the rebel was more often spoken of than the poet. There are numerous references to Infernal Councils of political or religious opponents.

Pope and 'the Weighty Bullion of Dr. Donne's Satires' (*P.M.L.A.*, Dec.) is the title of a paper by Ian Jack in which he shows that Pope is not uninfluenced by Donne's diction and imagery when writing the same kind of satire, though of course the versification differs fundamentally.

A Leader on *Mr. Pope in the Field* (*T.L.S.*, 20 Apr.) discusses

² *Alexander Pope*, by Bonamy Dobrée. Sylvan Press. pp. 126. 12s. 6d.

Pope's permanent contribution to English poetry and his status as a representative of the Augustan Age.

A letter from Berna Moran (*T.L.S.*, 4 May) deals with the use of the word 'scan' by Pope and Thomas Vaughan, whose book was known to Pope when he wrote the *Essay on Man*. Moran shows the probability that Pope was acquainted with Vaughan's treatise in which a poem is inserted that begins,

My God, my Life, whose essence man
Is no way fit to know or scan.

Pope and Boileau and *Pope and Ben Jonson* are the subjects of two notes in *N. and Q.*, 10 Nov.

H.L.Q. (xiv. ii) contains a Note by Maurice M. Shudofsky entitled *A Dunce Objects to Pope's Dictatorship* in which he describes the relations between the minor playwright Charles Johnson and Pope, and especially Johnson's attempted retaliation for the attack on him in the *Dunciad*.

In *Sound and Sense in Augustan Poetic Theory* (*R.E.S.*, Apr.) Dean Mace shows that 'despite Pope's careful tuning of his numbers' the abandonment of 'meaning as the core of poetry' was 'anathema for him'. Sound and sense must be one; by itself music in poetry could never be a substitute for meaning.

In *Pope and his Critics*³ W. L. MacDonald gives a comprehensive account of all that was written in the eighteenth century about the man and his work, 'sifting and appraising' the material collected and criticizing the critics with shrewdness and sound judgement. His main intention is to investigate how far personalities entered into the criticism of Pope and he therefore begins his task by a discussion of the various meanings attached to the term 'personality'. The introductory chapter also contains a description of the background of the 'wits' and the way they lived 'in their own particular corner of the Augustan Vanity Fair', together with sections dealing with 'Philosophical Speculation', 'Taste', and 'Criticism'. Subsequent chapters in Part I deal with the contemporary biographers of Pope and the reception of the various works when they appeared. Part II comprises chapters on 'A New Approach to Poetry'; 'Ruff-head'; 'Johnson'; and 'Joseph Warton'. The volume concludes with

³ *Pope and his Critics: A Study in Eighteenth Century Personalities*, by W. L. MacDonald. Dent. pp. x + 340. 18s.

a bibliography and index. It also contains seven full-page plates as well as other illustrations.

Nothing similar to MacDonald's work has ever been attempted on a comparable scale. He breaks new ground with fruitful results.

A. L. McLeod contributes various *Notes on John Gay* to *N. and Q.*, 20 Jan. These include one on the authorship of an article by 'Pamphilus' in *The Gentleman's Magazine* for 1738, which he attributes to Johnson. Herman W. Liebert (12 May) questions Johnson's authorship on various grounds. Another of McLeod's *Notes* suggests that Congreve may have assisted in writing *The Distressed Wife*.

The Date of John Gay's 'An Epistle to Burlington' is established by Albert Rosenberg as 18 February 1717 (*P.Q.*, Jan.). This he proves from an advertisement in *The Daily Courant* of that date.

Gay's Burlesque of Sir Richard Blackmore's Poetry (*J.E.G.P.*, Jan.) by John Robert Moore shows that the song of Bowzybeus in *The Shepherd's Week* ('Saturday') is a burlesque of *Creation* and of the song of Mopas in *Prince Arthur*.

N. and Q. (15 Sept.) reproduces an entry of the baptism record of Robert Blair from the Parochial Register, Edinburgh, dated Friday, 31 January 1701, thus settling the year of his birth which has hitherto generally been given as 1699 (vide *D.N.B.*) or even as early as 1690.

Dorothy Broughton's edition of *Diaper's Complete Works*⁴ renders real service to students by resuscitating an eighteenth-century poet whose works have fallen into undeserved oblivion. He has no claim, nor does she advance one, to recognition as a writer of first-class rank, but in various ways he achieves considerable merit and is important in the sequence of literary development at a period when the heroic couplet and satire dominated English verse. 'He is essentially a man of the country-side . . . with a highly developed observation of the minutiae of nature, in particular of animal life', and in addition to his detailed records of what he sees in field and wood, he turns for inspiration to the ocean, writing in *Nereides* what are justly described as 'sea-pastorals'. Mrs. Brough-

⁴ *The Complete Works of William Diaper*, ed. by Dorothy Broughton. Routledge, Muses' Library. pp. lxxviii + 364. 15s.

ton traces the influence of both Virgil and Theocritus on Diaper's work and shows also his indebtedness to Ovid, particularly in his use of mythology.

Textual and Explanatory Notes follow the text of the poems while the Introduction contains an account of each of them as well as a biography of the author. Mrs. Broughton has accomplished a sound piece of work which, as Bonamy Dobrée says in his Foreword, provides 'refreshment' for those who 'like to taste . . . the peace of the Augustans'.

Douglas Grant's biography of James Thomson⁵ attempts 'only to tell the story of the poet's life' and avoids detailed criticism of his poetry or a full account of his philosophical ideas. It is, however, obvious that the author places Thomson's work and influence very high and that it was love of *The Seasons* that led to his interest in the poet himself. Not many people today will share this enthusiasm either for the poetry or the man, though no competent critic will underrate his achievement or his contribution to English literature.

Grant's main addition to our understanding of the poet consists in his discovery of the hitherto unpublished correspondence with Elizabeth Young, the Amanda whom Thomson unsuccessfully courted for so long and whose rejection hastened his death. The letters, romantic and rhetorical as they are, cast light on the writer and help to illustrate his place in literary history. They deserved publication and will ensure interest in this new life of Thomson.

Frank H. Ellis has an article in *P.M.L.A.* (Dec.) entitled *Gray's 'Elegy': The Biographical Problem in Literary Criticism* in which he endeavours by a close examination of the *Elegy* to prove 'that biographical experiences can no more be reconstructed from a poem than the poem (if it were lost) could be reconstructed from the experiences'. Moreover, 'formal criticism based on the biographical fallacy . . . can be positively misleading'.

In *P.Q.* (Jan.) T. C. Duncan Eaves reprints and discusses an early version of Gray's *Ode on the Death of a Favourite Cat* which he has discovered in the June 1748 issue of *The Scots Magazine*.

Herbert Starr reprints *John Gardiner's Imitations of Gray's Odes* (*N. and Q.*, 6 Jan.). Various points connected with the *Elegy* in a

⁵ *James Thomson, Poet of 'The Seasons'*, by Douglas Grant. Cresset Press. pp. x + 308. 18s.

Country Churchyard are discussed on 14 April, 28 April, 12 May, 9 June, 27 October, and 22 December. An additional publication of his *Favourite Cat* is noted on 10 November.

Starr also contributes an article entitled *Pot-Pourri: A Missing Gray Letter* to *T.L.S.* (30 Mar.). This refers to Gray's recipe for Pot-Pourri of orange-flowers and damask roses, contained in a notebook of the Rev. W. Cole, who apparently copied it from a letter of Gray. Both recipe and letter are noted as lost in the Yale edition of *Walpole's Correspondence with Cole*, i. 67 (*Y.W.* xviii. 206–8).

The date of *Lines written at an Inn* by Shenstone is discussed in *N. and Q.*, 21 July.

*A Bristol Friendship: Thomas Chatterton and John Baker*⁶ by the late E. H. W. Meyerstein (in *Essays by Divers hands, XXV*) was delivered originally as the Wedmore Lecture of the Royal Society of Literature. The paper deals with two hitherto unpublished letters, one from and the other to Chatterton, discovered in the Phillipps collection by Meyerstein. His commentary upon them brings out several interesting points about Chatterton and his friendship with John Baker, his correspondent.

Arthur Waldhorn discusses *Thomas Chatterton, De Burgham and John Dix* (*N. and Q.*, 17 Mar.) in relation to 'three scraps of Chatterton manuscripts pasted by Dix on inserted sheets in a copy of his *Life of Thomas Chatterton*' now in the library of the New York City College.

Norman Nicholson,⁷ in his sensitive and understanding estimate of Cowper's work and its relationship with his life, examines in detail the characteristics of the Evangelical Revival and shows how Cowper was able 'to join in a great movement of popular thought' and 'to share the fears and excitements of people from many different levels of society', forgetting in the experience 'much of his self-consciousness and much of his sense of isolation'. Nicholson is particularly successful in his account of the Revival and in showing its relationship with the Romantic Movement, especially in its distrust of reason and its 'return to the countryside and to nature'. In the Olney hymns and in the *Moral Satires*, Cowper's subject-

⁶ *Essays by Divers Hands, XXV*, ed. by Edward Marsh, 1950. O.U.P. pp. viii + 150. 12s. 6d.

⁷ *William Cowper*, by Norman Nicholson. Lehmann. pp. 168. 10s. 6d.

matter was strictly Evangelical; in *The Task* and many of the minor poems, 'while still remaining within the framework of Evangelicalism', the poet advanced to the realization that 'Nature had an existence and purpose of her own' not entirely to be explained by the doctrines of his creed. The comparison between Cowper and Thomson brings out the essential contribution of the former to the descriptive verse in which he is at his best:

'It is this sense of the uniqueness of everything which Cowper conveys so wonderfully . . . he makes us feel that the world is newly discovered, happening as it has never quite happened before . . . there is no conscientious accumulation of detail, but an instantaneous recognition of the one feature which defines the subject and differentiates it from all others.'

And again:

'The world ceased to be a view, ceased to be a landscape at all, and became something as real and individual as man himself. Nothing existed just to be looked at, but because it had its own way of being, its own function in the divine plan.' 'There are no passages in eighteenth-century verse more sane than Cowper's description of Nature, yet they were pointing the way to a recognition of immense new territories of experience.'

These quotations indicate the critical worth of this study of Cowper. But Nicholson never fails to emphasize that the poetry is to be valued 'as much for what it reveals of the personality and peculiarities of the poet as for its own merits as literature'. The absence of an index is a serious defect in a book which will continue to demand the attention of students.

Maurice J. Quinlan in *William Cowper and the French Revolution* (J.E.G.P., Oct.) discusses the two recently published poems which 'seem to present contradictory views' on the subject. Quinlan traces Cowper's reaction to the French Revolution and the resulting controversy caused in England, and shows that Cowper 'was not entirely illogical' in disliking both the upheaval in France and the reactionary measures taken in this country.

T.L.S. (5 and 12 Oct.) contains two articles on *Cowper's Last Years*, the substance of which is derived from a small manuscript volume of autograph extracts from the original memoranda of 'Johnny of Norfolk', the poet's cousin.

Only one copy of Blake's *Jerusalem; The Emanation of the Giant Albion*⁸ is known to survive and this is now perfectly reproduced in

⁸ *Jerusalem*, by William Blake. Facsimile by the William Blake Trust. The Trianon Press, Ltd. 30 guineas.

facsimile by the Trianon Press in Paris. The accuracy of the script, colouring, and illustrations is such that one can feel assured that the facsimile faithfully represents the original, so that Blake's work can now be studied in the form created by the master. The Trust and the craftsmen it employed are to be congratulated on an achievement which puts all lovers of Blake in their debt.

David V. Erdman (*Mod. Phil.*, Feb.) discusses the significance of the terms *Lambeth and Bethlchem in Blake's 'Jerusalem'*.

H. M. Margoliouth's small volume on *Blake*⁹ is in some ways the most complete introduction to his work which exists, while at the same time fresh material and new angles of approach are provided for those long acquainted with it. Margoliouth throughout emphasizes that Blake the poet and Blake the artist are indivisible and that one aspect of his achievement cannot be separated from the other if the whole is to be understood. Further, he makes Blake's prophecies and mystical utterances much more comprehensible by showing how one vision developed into the other and that differences between them do not therefore imply contradiction but growth. The names and sources of his symbolism may be various but fundamentally the thought is not deeply influenced by them.

It was, in fact, the same Blake throughout who held to the primacy of the spiritual world and took that as his way of life, but as he lived he learnt: he rejected error and embraced newly-learnt truth: he had his great moments of revelation. What sort of prophet would he have been if he had never learnt anything fresh? . . . He probably felt the same about his own work as about the Bible: it is all fundamentally true, but that does not prevent it from containing a progressive revelation.

Margoliouth clears up many difficulties of interpretation in the Prophetic Books and helps to a completer understanding of Blake's achievement as artist and poet.

The same writer has a note on Blake's Mr. Mathew (*N. and Q.*, 14 Apr.).

'Everything about that man is good except his poetry', Southey's description of Hayley, gave Morchard Bishop the key by which to unlock the riddle of his *Life, Works and Friendships*.¹⁰ Hayley has

⁹ *William Blake*, by H. M. Margoliouth. Home Univ. Library. O.U.P. pp. iv + 184. 6s.

¹⁰ *Blake's Hayley: The Life, Works and Friendships of William Hayley*, by Morchard Bishop. Gollancz. pp. 372. 25s.

waited a long time for an understanding and detailed account of the important part he played in his own day which, in recent times, has been completely overshadowed by Blake's unkind epigrams and references. Bishop succeeds in restoring his good name and in showing how he came to be on intimate terms with most of the leading men and women of letters in his own day, to many of whom he was a benefactor. If nothing can explain his reputation as a poet and the offer of the Laureateship which he wisely refused, it is nevertheless most useful to possess this biography of 'the friend and . . . patron of genius . . . the character, the eccentric, the cultivated eighteenth century Whig country gentleman; the Man of Feeling made perfect'. Bishop has done his work well and is particularly successful in tracing the wide influence of 'sensibility' as a counteracting force in the age of rationalism. The drawback to his book is that in his desire to make it readable he often descends into a slangy and occasionally ungrammatical colloquialism.

Eudo C. Mason¹¹ does good service by his compilation of excerpts from the writings of Fuseli selected with the object of illustrating the mind of the painter, whose critical work has been even more neglected than his artistic productions. In his own lifetime Fuseli was an outstanding and most potent figure and it is difficult to understand why his influence has been so underestimated in recent years. Mason's introductory study, with its careful dissociation of Fuseli's opinions from those of the romantics, casts fresh light on the subject and on the character of his protagonist, explaining satisfactorily, and for the first time, Fuseli's relations with Blake and with his other contemporaries. He 'belongs ultimately to a one-man party', challenging 'all our pigeon-holing habits, our hankering after neat symmetrical categories and types' by the 'individualistically acquired' and proclaimed opinions, the 'notorious eccentricity and wildness of tone and manner' which nevertheless left him 'theoretically and in principle a champion of sobriety and common-sense, an antagonist of the irrational'. Mason's Introduction merits careful consideration as an original estimate of Fuseli as a man-of-letters, but it would obtain this more easily were there fewer weaknesses of style and even of grammar. The selections themselves and the rediscovery of many of Fuseli's contributions to

¹¹ *The Mind of Henry Fuseli: Selections from his Writings with an Introductory Study*, by Eudo C. Mason. Routledge. pp. 374. 25s.

magazines make the volume valuable for the light cast on literature, art, and thought between 1762, the date of Fuseli's first pamphlet, and 1825, when he delivered his final lectures shortly before his death in April of that year.

In a note entitled *Burns and The Merry Muses* (M.L.N., Nov.) De Lancey Ferguson collates the original letter, now in the Library of the Union League Club, New York, of Burns to John M'Murdo of Drumlanrig.

In 1938 the American Facsimile Text Society published a complete edition of Defoe's *Review* in twenty-two volumes. As this was not even received for notice here (see *Y.W.* xx. 130) it was certainly not available for the ordinary student, and W. L. Payne's handy volume of selections¹² is therefore particularly welcome. For the first time since their appearance in the periodical that ran from 1704 to 1713, it is possible to read Defoe's serious discussions of current affairs, which were addressed to the middle-class 'free-holders' and 'electors' whom he wished to arouse to the defence of English liberties and to instruct about the political and economic questions of the day. The *Review* was not intended for the fashionable ladies and gentlemen who perused the pages of the *Tatler* and *Spectator* as they sipped their morning chocolate, nor can Defoe's manner and mission be usefully compared with those of Steele and Addison. The writers and their purpose were altogether different.

This is abundantly apparent in W. L. Payne's *Anthology* which he arranges in five sections to illustrate Defoe's skill as a journalist and the variety of his interests. He discourses on a variety of topics which range from the war with France to politics and economic questions, and on all of them he lays down the law with zest and with intelligence, not waiting to take trouble with his method of expression so long as he can 'satisfy (himself) . . . to be explicit, easy, free, and very plain'. Many of his subjects are curiously relevant to present-day problems, as for example the paper which the editor entitles a 'Plea for the Refugee', or the one in which he argues that 'we want not the dominion of more countries than we have; we sufficiently possess a nation when we have an open and free trade to it'. The book is full of interest and gives a very different impres-

¹² *The Best of Defoe's 'Review': An Anthology*, ed. by William L. Payne. Columbia Univ. Press and O.U.P. pp. xxvi + 290. \$4.00. 25s.

sion of Defoe from that which is obtained from the works which are better known or from the commonly accepted accounts of his life and personality. It also provides a better balanced picture of Augustan life than that depicted by the essayists who wrote for a 'society' audience.

In *H.L.Q.* xiv. iii John R. Moore has a Note on *Defoe's 'Lost' Letter to a Dissenter*, first printed in 1688 and afterwards erroneously attributed to Lord Halifax. The letter was written to warn dissenters not to trust the king's illegal repeal of the Test Act which was a temporary measure to secure his own ends.

In *M.L.R.* (July and Oct.) Andrew M. Wilkinson describes and discusses Defoe's recently published *Meditations* (*Y.W.* xxvii. 193), his earliest known work.

In *P.Q.* (Apr.) Edwin B. Benjamin examines the *Symbolic Elements in 'Robinson Crusoe'*. Defoe claimed in the *Serious Reflections* that the book was 'in part an allegory of his own life': Benjamin believes that 'the claim may yet be found valid if we look at the book as a symbolic account of a spiritual experience'.

To *P.Q.* (Oct.) Raymond D. Havens contributes a note on *Unusual Opinions in 1725 and 1726*. These were expressed by Henry Baker, Defoe's son-in-law.

Arthur Secord 'offers a new account of *Defoe in Stoke Newington*' (*P.M.L.A.*, Mar.) derived from sources not hitherto examined by Defoe's biographers. He deals mainly with Defoe's houses, neighbours, and surroundings.

John R. Moore contributes under 'Comment and Criticism' (*P.M.L.A.*, June) an account of *Gildon's Attack on Steele and Defoe in the Battle of the Authors*.

Richard Steele's Censorium by John Loftis (*H.L.Q.* xiv. i) is an account of Steele's private theatre, the so-called Censorium, which endeavoured to present entertainment that carried out his own dramatic precepts. 'The records of it provide an illuminating commentary on some aspects of early eighteenth-century dramatic theory.' The same writer discusses in *M.L.N.* (Jan.) reasons for Steele's engagement of two actors as Harlequin and Scaramouch for an after-piece at Drury Lane in 1716. The note, entitled *Richard Steele and the Drury Lane Management*, explains why Steele

yielded to the popularity of pantomime at a time when the Censorium existed in order to promote legitimate drama and to combat what he regarded as a depraved taste for 'non-rational entertainment'.

The Blenheim Papers and Steele's Journalism 1715–18, also by Loftis (*P.M.L.A.*, Mar.), is an account of the 'work sheets and memoranda in his own hand' preserved at Blenheim Palace which contain information about 'his literary, theatrical, and political enterprises of these years'.

In a Note entitled *Steele, Charles King and the Dunkirk Pamphlets* (*H.L.Q.* xiv. iv) Rae Blanchard describes the contents of 'what appears to be a very rare pamphlet, possibly unique' which has recently come to light in the uncatalogued Augustan Collection in the Indiana University Library. It proves by his own testimony that Steele derived his technical data on foreign trade and shipping in his pamphleteering on the subject of Dunkirk from the ideas of Charles King, a minor official of the Treasury, who edited the scattered papers on the subject from the *British Merchant*, 1713–14.

*Studies in the Prose Style of Addison*¹³ by Jan Lannering comprise a detailed analysis of his sentence structure and its component parts as well as of his diction and theory and practice concerning the use of simile, metaphor, and other imaginative elements.

Lannering's object was 'to discover the fundamental characteristics of Addison's style' and his place in the development of prose, and he has left nothing out of account in the attainment of this end. As a result, he finds 'pleonastic parallelism' to be 'the most characteristic formal feature' and that this is combined with 'distribution of emphasis' and 'the use of cadence', together with a 'marked restriction in the use of imaginative elements'.

Volume VII of *The Prose Works of Swift* edited by Herbert Davis contains *The History of the Four Last Years of the Queen*¹⁴ which has hitherto had a chequered career. Until in 1935 Harold Williams

¹³ *Studies in the Prose Style of Joseph Addison*, by Jan Lannering. English Institute of the Univ. of Uppsala. pp. 206. 10s.

¹⁴ *The History of the Four Last Years of the Queen*, by Jonathan Swift. *The Prose Works of Swift*, ed. by Herbert Davis. Vol. VII, with an Introduction by Harold Williams. Blackwell. pp. xxxvi + 252. 21s.

succeeded in proving that Swift was the writer, doubts were cast on his authorship, and even now the whole tale of the original manuscripts is not complete. The present edition is printed from a manuscript in the Royal Library at Windsor which is 'carefully written by an amanuensis, and not less carefully corrected and revised by Swift himself. The manuscript settles all doubt as to the authenticity of the work, and justifies the editions of 1738' both of which embody the corrections. Swift wrote for immediate publication but political events prevented him from sending it to the press. As Williams shows in his Introduction to the volume, he nevertheless set store on the treatise which, in spite of its Tory bias, corroborates the belief that he knew 'every step of this treaty [of Utrecht] better ... than any man in England'. Davis has collated Swift's account of the negotiations which led to it with relevant official documents and correspondence in the Record Office and reproduces examples which prove the truth of the claim. The book is therefore of value to the historian to whom it primarily appeals. Since it is characteristic of Swift in its style and often in its irony, it belongs also to literature in the narrower sense, and deserves its place in this admirable edition of Swift's prose writings.

P. D. Mundy (*N. and Q.*, 1 Sept.) gives a long account of *The Ancestry of Jonathan Swift*. On 27 October Edward C. Sampson writes on *Gulliver's Travels: Book III*; on 4 August Clarence Kulischeck instances some *Hudibrastic Echoes in Swift*; on 27 October David P. French writes about *The Title of 'The Tale of a Tub'*, and on 10 November there is a Note on *Swift and Ovid on Hypocrisy*.

Miriam K. Starkman restricts herself to the subject of *Swift's Satire on Learning in 'The Tale of a Tub'*¹⁵ since she holds that the satire on the abuses of religion, which constitutes only one-third of the book, has attracted disproportionate attention at the expense of the main theme. This has resulted in the commonly accepted opinion that the *Tale* is structurally defective which Mrs. Starkman endeavours to prove mistaken. She believes on the contrary that 'the apparent formlessness' is 'a most carefully integrated parody of seventeenth century learned writing'. Be this as it may, there is no doubt that she substantiates her claim to the importance of the

¹⁵ *Swift's Satire on Learning in 'The Tale of a Tub'*, by Miriam Kosh Starkman. Princeton Univ. Press and O.U.P. pp. xx + 160. \$5.00. 20s.

satire on learning as well as the contention that it forms part of the conflict between Ancients and Moderns, in which Swift, as much here as in *The Battle of the Books*, is a partisan of the former, while the ideas expressed 'not only in letters, but more in science and philosophy' derive, to an extent not hitherto appreciated, from the controversy.

Robert C. Elliott writes on *Problems of Structure in 'The Tale of a Tub'* (P.M.L.A., June) in order to prove that a 'basic theme', that of 'the essential irrationality of man', underlies the diversity of subject-matter. Further Elliott finds that the *Tale* is held together by the 'fictive personality' of the 'I' who is the narrator.

Swift's View of the Dutch (P.M.L.A., Sept.) by Ellen Douglass Leyburn traces the causes of Swift's 'inveterate' hostility to that people as shown in his writings.

Les Langues modernes (mars–avril) contains an essay by Émile Pons on *Swift et Pascal*.

In *E.L.H.* (Dec.) Kathleen M. Williams illustrates by an examination of *Gulliver's Voyages to the Houyhnhnms* that 'it is not, after all, a purely destructive view of humanity that Swift shows us. 'Reason and Nature', indeed, are set up only to be shown as inadequate . . . to live by reason alone is neither possible nor desirable if we are to remain human beings.' 'The Houyhnhnms, far from being a model of perfection, are intended to show the inadequacy of the life of reason.' The 'passions and affections' guided by conscience and religion, to which reason must be subject, are shown in this Voyage, as elsewhere in Swift's writings, to be necessary components of the virtuous man.

Sixty years of Walpole's life, 1736–96, are covered by two volumes of the Yale Edition¹⁶ of his Correspondence: the letters included are to and from a variety of persons and all of them deal mainly with the antiquarian subjects which formed Walpole's abiding interests. The approach differed at different periods of his life but whether he was chiefly occupied with classical antiquities,

¹⁶ *Horace Walpole's Correspondence*, vol. 15, ed. by W. S. Lewis, Charles H. Bennett, and Andrew G. Hoover. Vol. 16, ed. by W. S. Lewis, A. Dayle Wallace, and Ralph M. Williams. Yale Univ. Press and O.U.P. pp. liv + 396 and xxvi + 440. \$10.00. 80s. each.

with Royal and Noble Authors, Anecdotes of Painting, Historic Doubts, or contemporary forgers of medieval manuscripts such as Chatterton and Macpherson, his main study was always the romantic past. 'Forty-four Walpole letters are now printed for the first time; twenty more are first printed in full.' No fewer than nineteen sets of correspondence are represented, some of them known to be incomplete, and they have been chosen because the writers represented received or wrote more letters from or to Walpole than did the other minor antiquaries. The remaining correspondence on similar topics, more than thirty letters, will appear in the volumes which deal with miscellaneous subjects. In the present selection probably the average reader will be most interested in what should be the complete and final vindication of Walpole from what Meyerstein has already stigmatized as the 'monstrous accusation' of causing Chatterton's suicide by his lack of encouragement. But the facts that the two never met, and that Chatterton's application for help was made seventeen months before his death, are not likely to put an end to the charge that has had currency since it was first made in the *Monthly Review* in 1777. Walpole's recently discovered letter to Lady Ossory of 11 August 1778 now gives his own reaction to what he describes as 'this most groundless accusation. . . . My story is as clear as daylight. I am as innocent as of the death of Julius Caesar . . . it was a deep tragedy . . . it was his youth that made his talents and achievements so miraculous.'

The other correspondents in these volumes were attracted to Walpole either by interest in his writings or by the desire to profit by his patronage; in some cases by a combination of these motives. He disclaimed any influence and steadfastly refused to obtain place or preferment for those who applied to him as son of Sir Robert and because of his supposed interest with men in power. But even with bores and self-seekers, and with men of all ages, he was always willing to discuss the subjects in which he was interested, so that 'his antiquarian correspondents became more and more numerous the longer he lived'. Many of them, e.g. Dalrymple, gave him much pleasure; some, like Lord Buchan, became intolerable but could not be shaken off. Pinkerton had, like Chatterton, an adverse effect on his posthumous reputation through no fault of his own. Walpole endured them all with courtesy and patience, and the volumes before us certainly contribute to his place in our esteem as man as well as author and letter-writer.

Each volume contains a preliminary note on the Manuscripts and Bibliography of the correspondence and a List of Letters with their dates, and markings to indicate those now first published or first printed in full. Further, there are valuable Appendixes, e.g. one on Walpole's Collection of Chattertoniana, printed from a commonplace-book now in the possession of W. S. Lewis; another containing Walpole's Anecdotes Relating to Dr. Conyers Middleton, supplemented by a third which gives Extracts from William Cole's Account of Conyers Middleton. Yet another contains a full reproduction of Farington's 'Anecdotes of Walpole' from the original manuscript of the Diary now in the Library at Windsor and printed unabridged for the first time by permission of King George VI.

Finally a word must be said of the admirably chosen illustrations which complete the attraction of this instalment of a great edition.

The bare transcription of the title-page of the latest selection of *Letters of Horace Walpole*¹⁷ almost suffices by way of notice. The seventy-three letters were chosen by W. S. Lewis, editor of the Yale Edition, in accordance with his 'personal preference', and two of them have not previously been printed; the Introduction was written by R. W. Ketton-Cremer, Walpole's best biographer, and the volume was published by the Folio Society in one of its 'finely produced illustrated editions'. It remains only to add that the text is adequately, but not fussily, annotated by Miss M. E. Manisty, and that the letters have been chosen in such a way as to illustrate Walpole's life, personality, and 'various interests and preoccupations'. The volume also contains his *Short Notes on my Life* in which Walpole traces 'all the occurrences . . . which [he] thought worthy of record'. These Notes, written from 1746 to 1791, contain 'a highly personal account of the political events of the day' which has hitherto been unduly neglected by the general reader.

The volume includes letters to more than twenty correspondents on whom notes are supplied, and there is also an index of persons. Ketton-Cremer thus has good cause to claim that the 'book will give pleasure alike to the specialist and to the most casual reader'.

Graphic Illustration of the Novels of Samuel Richardson, 1740–1810 by T. C. Duncan Eaves (*H.L.Q.* XIV. iv) is a study of Richardson's changing popularity as evinced by the interpretation of his work by successive artists. Eaves also shows that when the illustrations are designed or supervised by an author they provide 'valuable

¹⁷ *Letters of Horace Walpole*, selected by W. S. Lewis with an Introduction by R. W. Ketton-Cremer. Folio Society. London. pp. 284. 17s. 6d.

clues to his creative intentions', and that this is the case with those in the novels of Richardson.

Fielding is claimed as the author of the pamphlet entitled *The Plain Truth* (published in 1741) by John B. Shipley (*N. and Q.*, 22 Dec.).

Wayne Booth (*Mod. Phil.*, Feb.) answers his question *Did Sterne Complete 'Tristram Shandy'?* in the affirmative and in so doing contends that the old complaints about the formlessness of the book are shown to be unjustified.

Laurence Brander succeeds in a few pages in producing what is certainly the best introduction¹⁸ to Smollett as man and writer. The pamphlet shows intimate knowledge and understanding not only of Smollett but of the times in which he lived and the conditions which resulted in his authorship of the novels and the mass of other work for which he was responsible. Brander lays stress on the excellence of Smollett's style and characterization as also on the virtue of his 'picture of contemporary life'. It would be difficult to read Brander's essay without wishing to make or renew acquaintance with his protagonist.

'Peregrine Pickle' and the 'Memoirs' of Count Grammont (*M.L.N.*, Nov.) is an attempt by James R. Foster to show that Smollett took hints from the English translation of the *Memoirs* which appeared in 1714 and 1719.

Arthur Friedman discusses the year of Goldsmith's birth, *N. and Q.*, 1 Sept. He also has a note on *Goldsmith and Hanway* (*M.L.N.*, Dec.) in which he discusses the account of the 'Wolga pirates' and its source (Letter XCIV).

In *M.L.N.* (Feb.) Earl Wasserman reprints from the *European Magazine*, 1825-6, some *Unedited Letters by Sterne, Hume and Rousseau* which 'seem to have escaped the notice of recent editors of the correspondence' of the last two.

Voltaire and Hume's Descent on the Coast of Brittany (*M.L.N.*, Nov.) is an account of the refutation by Hume of a passage in an historical work by Voltaire that purported to describe a British raid in 1746 in which Hume had participated in the capacity of secretary to General St. Clair.

¹⁸ *Tobias Smollett*, by Laurence Brander. Longmans, for The British Council and The National Book League. pp. 36. 1s. 6d.

Ann Radcliffe's Nature Descriptions are commented upon (*M.L.N.*, Apr.) by Raymond D. Havens, who produces evidence that she 'not only delighted in nature but observed it with a closeness and delicacy that few of her contemporaries shared', though 'a mistaken conception of literature' prevented her from showing in her novels her 'sensitiveness to the natural world'.

The reprint of Bage's *Hermsprong*¹⁹ is long overdue and the edition by Vaughan Wilkins is therefore welcome. First published in 1796, it was the author's last and best book, a satiric novel containing the ironic commentary on politics and society of a radical thinker who owed much to the revolutionary philosophers of his day. But Bage was no mere imitator nor did he underrate the importance of lively action and characterization. There can be no doubt that Bage enjoyed his skits upon contemporary life and customs which were written to please himself as well as his audience and enabled him to indulge his taste for criticism of men and things.

The third volume of the promised complete *Percy Letters* contains *The Correspondence of Thomas Percy and Thomas Warton*²⁰ and is as excellently edited, annotated, and produced as its predecessors (*Y.W.* xxvi. 159–60, xxvii. 192). In one respect the *Correspondence* differs from that with Malone and Farmer already published. The letters that passed between Percy and Warton keep strictly to the literary projects of the two writers and while they are of outstanding interest on the compilation of the *Reliques of Ancient English Poetry* and of the *Observations on 'The Faerie Queene'* and similar topics, they contain very few references to contemporary men and manners. The two scholars confine themselves almost exclusively to the subject of literary research, Warton's letters to Percy being 'brief and factual' while Percy 'in writing to Warton does not unbend as he does to Farmer'. On the other hand, 'if these letters are hardly exciting for their own sake, they have their excitement for the reader interested in the history of English scholarship'—and not least because they make clear how much

¹⁹ *Hermsprong or Man as He is Not*, by Robert Bage, ed. by Vaughan Wilkins. Turnstile Press. pp. xiv + 248. 10s. 6d.

²⁰ *The Percy Letters*, vol. iii. *The Correspondence of Thomas Percy and Thomas Warton*, ed. by M. G. Robinson and Leah Dennis. Louisiana State Univ. Press and O.U.P. pp. xxxii + 190. \$3.50. 30s.

Warton's *History of English Poetry* owes to Percy's 'enthusiasm' and 'pertinacity'.

*Essays and Studies*²¹ contains two papers on Johnson. The first, by Mary Lascelles, is entitled '*Rasselas*' Reconsidered. It is an attempt to see *Rasselas* afresh and to present it as a book into which Johnson 'has written himself', to express some of his deepest convictions in a form popular at the time but to which he conforms only in so far as it suits his purpose, narrative not being his main object. The second, by W. Russell Brain on *Dr. Johnson and the Kangaroo*, in lighter vein, is an account of Johnson's representation of the newly discovered animal under date Sunday 29 August 1773, an incident not mentioned by Boswell in the *Tour to the Hebrides* but described by the Rev. Mr. Grant who was present on the occasion when Johnson 'was in high spirits'.

In *The Structure of 'Rasselas'* (P.M.L.A., Sept.) Givin J. Kolb contends that Johnson was not writing an oriental tale but merely adopted certain of its traits in order to impress his ideas of the vanity of belief in 'permanent earthly happiness'.

Late Neo-Classical Taste as exemplified in the estimates of '*Tristram Shandy*', '*Rasselas*' and '*Candide*' in the *Critical Review* and the *Monthly Review* in 1759–60 is discussed by R. D. Spector (N. and Q., 6 Jan.).

English (vol. viii, no. 46) contains a contribution by A. D. Atkinson on *Dr. Johnson and Sweden*, in which it is shown that Johnson's interest in Sweden was 'surprisingly continuous . . . throughout his life'. The same writer has a paper on *Dr. Johnson and Newton's 'Opticks'* (R.E.S., July) in which he 'attempts by an examination of Newtonian quotations in the *Dictionary* to show the degree and nature of Johnson's use of the *Opticks*'.

In *Dr. Johnson on 'Macbeth': 1745 and 1765* (R.E.S., Jan.) Arthur Sherbo examines and discusses the changes between Johnson's opinions in his *Miscellaneous Observations on the 'Tragedy of Macbeth'* and those expressed in his notes to that play in his edition twenty years later. Sherbo shows that there is 'little real

²¹ *Essays and Studies*, (N.S.) vol. iv, ed. by Geoffrey Tillotson. Murray. pp. 150. 10s. 6d.

Shakespearian criticism in the notes' which in the main are reprinted from the *Observations. The Historical Authenticity of Dr. Johnson's 'Speaking Cat'* (R.E.S., Oct.) is an account by Donald Corn of Johnson's views on the 'noble savage' and of his typical eighteenth-century preference for civilized life in contrast to the later romantic conception. The woman who had 'gone native' and escaped back to her Indian husband, was to Johnson no better than a 'speaking cat'.

Robert E. Moore's examination of *Dr. Johnson on Fielding and Richardson* (P.M.L.A., Mar.) tends to exonerate Johnson from the charge of over-praise of the latter and to show that he clearly perceived what Richardson had achieved as a great moralist and as the portrayer 'of the inmost recesses in the female mind'. Moore draws attention to the fact that all Johnson's remarks on Richardson were recorded after the appearance of *Clarissa* and that this may in part account for his 'apparent blindness' to Pamela's calculated morality. Moore also points out the essential likeness between Johnson's conception of a great novel as expressed in the fourth *Rambler* and Fielding's introductory chapter to the ninth book of *Tom Jones*. In 'deep-rooted fundamentals' the two men meet and it is not without significance that Johnson's censure of Fielding is almost always in comparison with Richardson and that 'when speaking of Fielding alone, his attitude is different'.

Bolingbroke in Johnson's Dictionary is the subject of notes by D. J. Greene (N. and Q., 31 Mar., 26 May). Another note by the same writer (31 Mar.) is entitled *Gibbon Cites Johnson*. The latter is supplemented by examples in the *Decline and Fall* by A. D. Atkinson (28 Apr.). Other references to Johnson are supplied by Miss J. E. Norton (1 Sept.) and J. L. Maxwell (10 Nov.). The former deals with portraits of the Gibbon family, the latter with *Gibbon, Hume and Julian the Apostate*.

Wilson M. Hudson examines *Whitaker's Attack on Johnson's Etymologies* (H.L.Q. XIV. iii) in the second volume of his *History of Manchester*, 1775. Whitaker is shown to have been wrong in his belief that the English language contains many more words of Celtic origin than Johnson admits. In fact, the opinion of modern philologists in most cases supports Johnson's etymologies. Whitaker's claims are exaggerated and implausible.

James L. Clifford thinks with complete justification that his *Survey and Bibliography of Johnsonian Studies 1887–1950*²² ‘will prove useful to students of the period’. It is a masterly compilation and to some extent also an assessment of the value of the work done in connexion with Johnson between those two dates. There are no fewer than 2,078 separate entries with a description of the contents when the title is not self-explanatory and the ‘items have been alphabetized under separate divisions or topics’, twenty-four in all. There are copious cross-references between the sections and also a complete index of names to assist those who know the author but not the title of the book or article they wish to consult. Clifford does not claim to include mention of every short item about Johnson nor does he ‘list every mention of his name’. But he has tried to find room for everything that adds to the understanding of the man or his works. He is to be congratulated on the success of his endeavours and the production of a bibliography which it is easy to consult together with ‘a survey of Johnsonian studies’ that all may read with profit.

The Double Tradition of Dr. Johnson, by Bertrand H. Bronson (E.L.H., June), contrasts the present critical judgement of Johnson’s status as a man of letters with the lasting popular conception that his enduring fame depends on his personality and conversational power as depicted by Boswell. This separation of the man from his work survives though, as Bronson shows, the author and the character are indubitably allied and contemporary eighteenth-century opinion was not mistaken.

N. and Q. contains the following references to Johnson: *On the Motto for the Adventurer* No. 126, 10 Nov.; *On arrack*, 29 May, 7 and 21 July; *Boileau and Dr. Johnson*, 10 Nov.; *A Johnson Conversation*, 17 Feb. (in Cooke’s *Life*); *Donne Quotations in Johnson’s Dictionary* (A. D. Atkinson), 1 Sept.; *Father Lobo’s Voyage and Ramblers* 204, 205, 1 Sept.; *Dr. Johnson’s Swallows*, 22 Dec.; *Vanity of Human Wishes* (Harold Williams), 22 Dec.

After first making its appearance in California in 1928 (Y.W. ix, 245–6) Boswell’s *Column* is now issued in book form for the first

²² *Johnsonian Studies 1887–1950. A Survey and Bibliography*, by James L. Clifford. Univ. of Minnesota and O.U.P. pp. x + 140. 24s.

time in this country in a complete edition²³ by Margery Bailey. Her extensive footnotes have been selected and abridged by the English publishers but the text is as originally printed. Unhappily the good index to the American edition is omitted and Dr. Bailey's three prefatory essays are replaced by her brief Introduction and a note on the External Facts of Composition and Publication.

Boswell's essays were written primarily for his own diversion and 'to defeat inertia and depression by a definite task': they contain 'much of what he knew about . . . himself and much of what he enjoyed or deprecated in his world'. Like the newly discovered diaries and Malahide papers they serve to prove how well he dissected and understood himself and how little he resembled the distorted figure presented by his nineteenth-century detractors. At the same time 'what he records in such richness throughout the essays is the Europe and London of ideas, oddities, new things impinging with a shock upon tradition'. 'From first to last he is the cosmopolitan, the humanist', with wide interests and liberal ideas. The *Hypochondriack* papers merit the attention of all those who care for Boswell and his times.

Morchar Bishop's edition of Boswell's *Journal of a Tour to Corsica*²⁴ once more makes this available for the ordinary reader in a carefully collated text and with an Introduction that contains a full account of the circumstances and background of the expedition. Bishop's account of Boswell's reception in Corsica with 'honours that would have been suited to a plenipotentiary' certainly provides an explanation of his behaviour after his return that is more credible than the excess of vanity with which he is usually credited.

Be this as it may, the *Journal* is a fresh and lively piece of writing which ought to be more familiar, for it is a worthy predecessor of the *Life* of Johnson and exhibits many of the characteristics that distinguish the later work.

Bishop (T.L.S., 19 Jan.) has a letter on the policy of the Yale editors of Boswell's *London Journal* (Y.W. xxxi. 208–10) and of his other manuscripts. Bishop objects to the modernization of Boswell's

²³ Boswell's 'Column': being his Seventy Contributions to the London Magazine under the Pseudonym The Hypochondriack from 1771–1783, ed. by Margery Bailey. William Kimber. pp. 360. 21s.

²⁴ The *Journal of a Tour to Corsica*, by James Boswell, ed. by Morchar Bishop. Williams & Norgate. pp. 128. 9s. 6d.

spelling since he particularly asked that care should be taken of his orthography in future reprints of his work.

H. V. Somerset (*English*, vol. viii, no. 46) publishes four letters to Burke from De Pont, the Frenchman to whom his *Reflections on the Revolution in France* were addressed, a problem now solved by the discovery of this correspondence.

William B. Todd contributes an article to *The Library* (Sept.) on *The Bibliographical History of Burke's 'Reflections on the Revolution in France'*, in which he shows that the book, first published on 1 November 1790, was six times reprinted before the publication of the third edition on 16 November. The total number of copies published in seventeen days was 5,500, a proof of the urgency needed to meet the demand. The same writer has a note in the same issue on *The First Printing of Hume's Life, 1777*.

A French Pamphlet, Perhaps by Edmund Burke is the subject of an account by John C. Weston, Jr. (*N. and Q.*, 18 Aug.) of a publication written in the middle of 1790 which apparently was intended to 'change the course of the Revolution by working on French public opinion'. In *D.U.J.* J. B. Boulton prints and discusses a letter from Paine to Burke on French affairs in that year.

Carl P. Barbier examines the French reaction to his *Essays* and the *Vicar of Wakefield* in an article entitled *Goldsmith en France au XVIII^e Siècle* (*Rev. de Litt. Comp.*, oct.-déc.). Barbier concludes that Goldsmith aroused little interest in France until some years after his death but that after 1780, with the growing taste for the English novel, appreciation grew and he became increasingly popular.

*Oliver Goldsmith*²⁵ follows quickly on *The Incredible DeFoe* (noted in the last volume of *Y.W.*, p. 202) and is treated by William Freeman in similar fashion. The author has had access to the three volumes of manuscripts recently acquired by the British Museum which have not hitherto been so easily available for consultation. As these contain the material collected by Percy and Johnson for a projected biography as well as letters and part of the manuscript of the *Animated Nature* prepared by Goldsmith for the press, Freeman had fresh sources at his disposal from which to sup-

²⁵ *Oliver Goldsmith*, by William Freeman. Jenkins. pp. 286. 18s.

plement earlier portrayals of his protagonist. But his method, or lack of method, in composing his narrative, his digressions and slap-dash style, make it impossible to regard his book as a serious contribution to knowledge.

The Lutterworth Press edition of *The Natural History of Selborne*²⁶ is an exceptionally cheap, well produced and printed volume. First published in 1789 the book has never lost its popularity, but the present edition with thirty-one illustrations by John Nash promises to extend its public. As John Lewis writes in the Foreword: 'His vision is a pure distillation of the English scene. . . . The Rev. Gilbert White would have rejoiced in these beautifully unaffected drawings.'

The Augustan Reprint Society²⁷ (*Y.W.* xxix. 214–15; xxx. 187–8; xxxi. 198) again sends us a valuable batch of facsimiles for notice. *The Man of the World* is first reproduced for 'over a century and a half'; it was originally performed in Dublin in 1764 under the title of *The True-Born Scotchman* and printed in 1792. Frances, sister of Sir Joshua Reynolds, printed but did not publish her *Essay on Taste*, an authentic copy of which was not identified until recently. It is now certain that the extracts printed by Clifford come from the final version produced by Miss Reynolds and entitled *Enquiry Concerning the Principles of Taste etc.*, a copy of which was discovered among some manuscripts of Mrs. Thrale-Piozzi in 1935. *A Vindication of the Press* is reproduced from the copy in New York Public Library; the only other known extant copy is in Indiana University Library. The pamphlet is not possessed by the British Museum or the Bodleian; as it is one of Defoe's most characteristic essays the Augustan Reprint should be particularly

²⁶ *The Natural History of Selborne*, by Gilbert White, with drawings by John Nash. Lutterworth Press. pp. 308. 12s. 6d.

²⁷ *The Man of the World* (1792), by Charles Macklin, ed. by Dougald MacMillan. pp. viii + 68. *An Enquiry Concerning the Principles of Taste and of the Origin of Our Ideas of Beauty etc.* (1785), by Frances Reynolds, ed. by James L. Clifford. pp. xviii + 50. *A Vindication of the Press* (1718), by Daniel Defoe, ed. by Otho Clinton Williams. pp. vi + 36. *Essays on Taste* from John Gilbert Cooper, *Letters Concerning Taste*, 3rd ed. (1757), and John Armstrong, *Miscellanies* (1770), ed. by Ralph Cohen. pp. vi + 60. *An Elegy Wrote in a Country Church Yard* (1751) and the *Eton College Manuscript*, by Thomas Gray, ed. by George Sherburn. Augustan Reprint Society. Los Angeles: Univ. of California. Subscription current year \$2.50.

valuable to students in this country. Ralph Cohen's selections from Cooper and Armstrong 'typify the shifting attitudes towards taste held by most mid [eighteenth] century poets and critics', in that they 'accept the moral postulates of art' while emphasizing 'the emotional basis of taste'. Sherburn's reprint of the first edition of Gray's *Elegy* and of the manuscript preserved in the Eton College Library is prefaced by an illuminating study of the poet's achievement.

The numbers published in 1951 are thus a further proof of the scope and importance of the work undertaken by the Augustan Reprint Society.

*The Memoirs of Thomas Snagg (or Snagge)*²⁸ have waited nearly a century and a half for publication but they are now presented in an *édition de luxe* with admirable illustrations which add to the interest of an exact and lively description of the life and adventures of a strolling player in the last quarter of the eighteenth century. The story reads like a picaresque novel with its accounts of travels by coach or post-horse or ship, the pictures of contemporary inns and doctors and of the writer's marriage celebrated by a drunken parson in an attic. We learn of the theatrical rounds of companies which visited Norwich, Lincoln, Manchester, Shropshire, Sheffield, Plymouth, and other places; and of the stage in Dublin where Snagg performed during two seasons. He was tested by Garrick and gives an amusing account of his audition: later on he played with him at both Drury Lane and Dublin. Not the least interesting part of the *Memoirs* is the precise statement of the sums cleared by the various members of the company and the cost of lodgings and travelling expenses.

*Country Neighbourhood*²⁹ 'attempts to portray the life of a neighbourhood during little more than a single decade of the eighteenth century; and the materials are derived almost entirely from . . . the letters of the Rev. Patrick St. Clair to his friend and patron Ashe Windham' of Felbrigg Hall, Norwich, now for some ninety years in the possession of the author's family, together with the correspondence for the first time published in this volume.

²⁸ *Recollections of Occurrences: the Memoirs of Thomas Snagg (or Snagge)*, ed. by H. Hobson; wood engravings by Kenneth Hunter. Dropmore Press. pp. xxii + 110. 30s.

²⁹ *Country Neighbourhood*, by R. W. Ketton-Cremer. Faber. pp. 232. 18s.

St. Clair's letters provide an attractive insight into the life and interests of a country community between 1729 and 1741, referring as they do to people of every social grade and occupation, while Ketton-Cremer's running commentary adds the explanations and details required for full illumination of the text. There can be nothing with which he is not familiar about the agriculture, topography, and inhabitants of his Norfolk home, and he passes on his information with the unobtrusive scholarship to be expected from the biographer of *Horace Walpole* (Y.W. xxvii. 205) and the other publications which have established his position as an authority on his period and locality.

St. Clair was himself a widely read scholar, a conscientious vicar, and a sound judge of men and affairs whose letters are well worth perusal. The interest of the book is enhanced by the inclusion of a map of NE. Norfolk in 1730 and by a genealogical table of the Wyndam and Windham families.

In *T.L.S.* (9, 16, and 23 Nov.) Sir Tresham Lever, Bt., writes on *An Eighteenth Century Correspondence*, a packet of about sixty letters to Elizabeth Harley, daughter of Lord Oxford, and written by her sister Abigail and Abigail's husband, Viscount Dupplin.

The Library (Mar.) contains a note by Cecil Price on a hitherto unrecorded copy of *The Edinburgh Edition of Chesterfield's Letters to his Son* and another by T. C. Duncan Eaves on *An Unrecorded Children's Book* (an abbreviated edition of *Pamela*) Illustrated by Thomas Bewick which bears the inscription 'Jane Bewick's Book. 1796'.

Joseph Spence³⁰ 'enjoyed in his own century a considerable reputation as critic, scholar and connoisseur' but 'he is of interest and importance to modern times chiefly as compiler of the *Anecdotes*. One guesses that he himself had more than an inkling that such would be the case.' Certainly there has not previously been a chance for present-day readers to obtain detailed information about his life and works, and Austin Wright supplies the material not hitherto available in the critical biography now published. This contains all the facts and scholarly apparatus required for just appraisement of Spence, but unfortunately the man himself does not come alive and

³⁰ Joseph Spence: *A Critical Biography*, by Austin Wright. Univ. of Chicago Press and C.U.P. pp. x + 266. \$4.00. 30s.

we are left wondering how and why he gained the friendship of Pope and the opportunity to compile the *Anecdotes*.

Samuel Foote, The Satirist of Rising Capitalism,³¹ issued by the Society of Science and Letters of Wroclaw is a comprehensive study of Foote's works and outlook by G. Sinko who deals with him as a 'mirror of his age', and with his place in contemporary literature. No previous account of Foote has treated his farces and personality in similar detail and Sinko succeeds in establishing his claim to greater attention than has hitherto been accorded him. Sinko sees in him 'the spokesman of the . . . bourgeois type of civilization', a realist and a wit whose plays were never 'great comedies' but always 'mordant satires'.

The valuable study of *Congreve's Plays on the Eighteenth Century Stage*³² by Emmett L. Avery provides more than the title implies, since it also indicates 'the status of Restoration comedy as a whole' and casts light on contemporary dramatic taste. The various chapters include accounts of the performances at the various theatres before and after Garrick's ascendancy while the appendixes deal with the Revision of the Plays and the Performances of Congreve's Plays, 1700–1 to 1799–1800. The author has succeeded in presenting a comprehensive picture of the theatrical world of the eighteenth century which illuminates much more than the stage history of the plays of his protagonist.

Mrs. Manley: An Eighteenth Century Wife of Bath (H.L.Q. XIV. iii) is the title given by Gwendolyn B. Needham to her account of Mrs. Manley (1672–1724) whom she describes as 'the first gentlewoman to gain a living by her pen, first political journalist, first author of a best-seller, first to be jailed for her writings and . . . first to assail by deed and word the double standard of morality'. She is shown as 'a pioneer in the fight' of the feminists for economic and personal independence, but as one who kept a 'balanced point of view on the woman question and the relation of the sexes'.

Emily Hahn's new biography of Fanny Burney³³ does not add

³¹ *Samuel Foote*, by Grzegorz Sinko. Wrocław, 1950. Skład Główny W. Domu Książki. pp. 72.

³² *Congreve's Plays on the Eighteenth Century Stage*, by Emmett L. Avery. M.L.A.A. and O.U.P. pp. xii + 226. 22s. 6d.

³³ *A Degree of Prudery: a Biography of Fanny Burney*, by Emily Hahn. Arthur Baker. pp. 296. 18s.

anything to what can best be derived from the *Early Diary* and *Diary and Letters* or from the additions to them made by Brimley Johnson (*Y.W.* vii. 233–4) or from the lives by Muriel Masefield (*Y.W.* viii. 272) and Christopher Lloyd (*Y.W.* xvii. 221–2), to name only books included in the curiously incomplete Bibliography at the end of the volume. *A Degree of Prudery* cannot be recommended to readers seeking reliable information about Fanny Burney and her circle. It is typical of the book that though she lived until 6 January 1840, only two and a half pages are devoted to the years following her wedding in 1793.

David Fleisher's *William Godwin*³⁴ is chiefly valuable because of its detailed examination and summary of *Political Justice*, reference to which work is far more common than first-hand study of the contents. Fleisher has taken advantage of the facsimile reprint in 1946 by F. E. L. Priestley of the third edition and of his textual notes on variations in the three editions, to make a thorough investigation of the alterations actually made. These are shown not to justify the charge of retraction and change of view often brought against Godwin. Fundamentally he did not withdraw from his standpoint although he modified certain of his opinions when experience convinced him that they were mistaken. Possibly it would be easier to accept Fleisher's final verdict that 'above all, he is a staunch defender of civilized values', had the modifications been more drastic, especially in his conception of the supremacy of reason over all other human qualities. His awareness that 'men must be free to grow' and his realization of the inherent dangers of government, even his insistence on the need for the moral regeneration of individuals as a prelude to desirable changes in social and political institutions, cannot compensate for his failure to appreciate the importance of the feelings and the domestic affections in the make-up of man, and therefore in the progress towards human perfectibility in which he believed.

*Travellers in Eighteenth-Century England*³⁵ is a chatty account of the opinions expressed by foreign visitors to England about their

³⁴ *William Godwin: A Study in Liberalism*, by David Fleisher. Allen & Unwin. pp. 156. 12s. 6d. (See also below, Chap. XIII, p. 238.)

³⁵ *Travellers in Eighteenth-Century England*, by Rosamund Bayne-Powell. Murray. pp. xii + 204. 18s.

experiences in this country. There are chapters on such subjects as Custom Houses, Roads, Inns, English Towns, &c., interspersed with occasionally rather flippant comments by the writer. These are not always accurate, as, for example, when it is said (p. 101) that 'there were at that date only the four public schools, Eton, Westminster, Winchester and Harrow', nor is the composition always very careful. But the book is on the whole readable and its portrayals of eighteenth-century life are less hackneyed than usual since they derive to a certain extent from unfamiliar sources.

F. C. Green (*Rev. de Litt. Comp.*, oct.-déc.) contributes a long note entitled *Autour de Quatre Lettres Inédites de Diderot à John Wilkes*. These he publishes together with an account of the circumstances in which they were written and also of seven letters from Suard who was well acquainted with conditions in England. The original correspondence is preserved in the British Museum.

There are notes on Junius in *N. and Q.*, 7 July and 15 September, the last of the three on *Junius as the Author of 'the North Briton'*, by F. Cordasco.

In *Rev. de Litt. Comp.* (avril-juin) R. A. Leigh has an essay on *Les Amitiés françaises du Dr. Burney: quelques documents inédits*, the object of which is to throw light on contemporary literary intercourse. Leigh begins with an account of Burney's visit to Paris in 1770 and then describes his subsequent relations with Rousseau, Diderot, d'Holbach, and Suard.

Harry Ransom discusses the effect of two eighteenth-century law-suits, *Pope v. Cull* in 1741 and *Thompson v. Stanhope* in 1774, on the law of copyright with regard to personal letters (*Univ. of Texas Studies in English*, 1951).

A Correspondent contributes a paper on *An Eighteenth Century Illustrator* to *T.L.S.* (4 May) in which he draws attention to the Foulis Press *Gentle Shepherd* issued in 1788 and illustrated by David Allan who attempted, according to his own account, to draw from Nature the scenes and characters portrayed by Ramsay in his pastoral.

Walter J. Ong (*Mod. Phil.*, Aug.) has an abstruse paper entitled *Psyche and the Geometers: Aspects of Associationist Critical Theory* in which he 'seeks some central clue . . . to the relationship between the physical sciences and the associationist criticism'.

XIII

THE NINETEENTH CENTURY AND AFTER

I

By BEATRICE WHITE

DISCUSSION of the merits and demerits of a poet of Wordsworth's standing will inevitably arouse interest, and the diversity of ways in which seven distinguished scholars treat the theme in a Centenary tribute¹ is stimulating. It varies from F. A. Pottle's sympathetic analysis of two of the shorter poems, illustrating the power of Wordsworth's imagination, to the emphasis placed by B. Ifor Evans on 'his mystical faith in life and its unity' which he believes retains significance in the twentieth century. Yet some consider his poetry unacceptable today, and Lionel Trilling attributes this partly to a Judaic quality of thought he detects in Wordsworth's philosophy. Originality in 'his doctrine concerning the love of nature as a poetic theme' and in his theory of poetic diction is considered by J. C. Ransom, and his relations with Coleridge are discussed in a well-documented study by E. L. Griggs, who makes use of manuscript material previously unpublished. The collection, which was opened by Douglas Bush in 'the sour role of devil's advocate', ends on the more confident note of Dean Sperry's sermon on Wordsworth's religion.

Agrarian Age,² by Kenneth MacLean, provides a study of the changes in eighteenth-century rural life, and the reactions to them of such writers as Goldsmith, Crabbe, Blake, and Clare, of the French Physiocrats and Adam Smith, and ultimately of Wordsworth, to whose position in the agrarian age the book is intended as a background. Text and notes alike contain generous quotations

¹ *Wordsworth. Centenary Studies presented at Cornell and Princeton Univs.*, by Douglas Bush, Frederick A. Pottle, Earl Leslie Griggs, John Crowe Ransom, B. Ifor Evans, Lionel Trilling, Willard L. Sperry. Ed. by Gilbert T. Dunklin. Princeton Univ. Press and O.U.P. pp. xii + 169. \$3.00. 20s.

² *Agrarian Age. A Background for Wordsworth*, by Kenneth MacLean. Yale Univ. Press and O.U.P. 1950. pp. xiii + 110. \$3.00. 20s.

from contemporary writings, and the illustrations in the book are from woodcuts by Thomas Bewick.

It was a happy thought that resulted in the reprinting of Wordsworth's *Guide to the Lakes*³ illustrated with drawings by John Piper. Wordsworth's *Guide*, first published anonymously as an introduction to Wilkinson's *Select Views in Cumberland, Westmorland and Lancashire*, 1810, as a separate volume in 1822, and in 1835 as a fifth edition, has a lasting value as a prose work of distinction as well as being an important commentary on *The Prelude*, marking the poet's departure from the aestheticism of the eighteenth century. W. M. Merchant's able introduction places the work in its proper historical background and traces its emergence from the 'picturesque' movement of the eighteenth century and conventional tourist literature.

A discriminating and well-arranged selection⁴ of Coleridge's prose, both published and unpublished, suggests in its title, *Inquiring Spirit*, the anthologist's purpose in compiling her choice of extracts. It is an attempt 'to share with the common reader' the fruits of research involved in working towards an edition of the *Notebooks*. 'The many-sidedness of Coleridge's interests, and his sheer mental energy and initiative' receive here full testimony, and his psychological approach to all human problems, based as it was on deep self-realization, is convincingly illustrated. The book is documented, and by its emphasis on the tireless explorations of Coleridge's mind, its 'seminal quality', and its endless questionings, performs a valuable service in directing attention to the wide range of his speculations.

Coleridge is the subject of a work from Bern, S. T. *Coleridge. Seine Dichtung als Ausdruck ethischen Bewusstseins*.⁵

Sir Herbert Read, in his lively study⁶ of the personality and

³ *A Guide through the District of the Lakes in the North of England*, by William Wordsworth. Rupert Hart-Davis. pp. 174. 9s. 6d.

⁴ *Inquiring Spirit. A New Presentation of Coleridge from his Published and Unpublished Prose Writings*, ed. by Kathleen Coburn. Routledge & Kegan Paul. pp. 454. 25s.

⁵ *Swiss Studies in English. 26. Band. S. T. Coleridge. Seine Dichtung als Ausdruck ethischen Bewusstseins*, by Rudolf Lutz. Bern. pp. 122. Sw. Fr. 9.50.

⁶ *Bibliographical Series of Supplements to British Book News. Byron*, by Herbert Read. Published for the British Council and the National Book League. Longmans. pp. 43. 1s. 6d.

literary output of Byron, uses apt and frequent quotation from the poet's own pungent writings, believing that 'the only hope of treating Byron's life and work with any degree of freshness is to return to the poems, letters, and other personal records'.

Byron and Shelley,⁷ by D. G. James, is an illuminating study 'of the two romantic geniuses who continually sought escape from life'.

The Young Shelley,⁸ with its scholarly apparatus, is the first fully documented defence of Shelley as a Radical thinker. Cameron finds the germs of Shelley's political thinking in current Whig doctrine, and considers *Queen Mab* with Shelley's notes on it as the most revolutionary document of the age in England. In his consideration of the poet's early formative years he has made full use of modern psychological knowledge. There is a useful bibliography and analytical index.

The publication in book form of the three articles⁹ which effectively disposed of *The Shelley Legend* (1945) as 'the most incompetent book ever written on Shelley' is intended for the use of students likely to be misled by chance contact with that unworthy volume. It makes its appearance at an apt time, when one of the collaborators in the offending book makes a complete recantation in his study of the forger 'Major Byron'.¹⁰

Immediately after their publication in 1852 by Edward Moxon, twenty-three of the twenty-five Shelley letters to which Robert Browning wrote an Introduction were proved to be forgeries. So skilful was their author that his productions, purporting to be letters and manuscripts of Keats, Shelley, and Byron, deceived even the experienced eyes of Monckton Milnes and John Murray. He claimed Lord Byron as his father and regarded it as a 'sacred duty' to confute 'the many unjust aspersions cast upon his character'.

⁷ Univ. of Nottingham. *Byron Foundation Lecture 1951. Byron and Shelley*, by D. G. James. pp. 22. 1s. 6d.

⁸ *The Young Shelley: Genesis of a Radical*, by Kenneth Neill Cameron. Gollancz. pp. xii + 437. 21s.

⁹ *An Examination of 'The Shelley Legend'*, by Newman I. White, Frederick L. Jones, Kenneth N. Cameron. Univ. of Pennsylvania Press and O.U.P. pp. x + 114. 20s.

¹⁰ *Major Byron: The Incredible Career of a Literary Forger*, by Theodore G. Ehrsam. New York: Charles S. Boesel. London: John Murray. pp. viii + 217. 35s.

Theodore G. Ehrsam gives a fully documented account of these curious malpractices.

In the life-story¹¹ of Shelley's friend and biographer the writer has had access to Hogg family papers not previously available and has produced an unpretentious, sometimes laboured, but useful volume.

A well-documented 'biographical sketch'¹² of William Godwin focuses attention chiefly on his philosophical and political views as originally enunciated in *Political Justice* and as subsequently modified. His other literary ventures are also considered.

A second edition has been published (in the 'Home University Library' series) of *Shelley, Godwin and their Circle*,¹³ a book which is still valuable.

For the reprint of Dowden's biography of Shelley,¹⁴ Sir Herbert Read has written a brief Introduction.

Written to emphasize the connexion of Shelley, Trelawny, and Henley with the Sussex town of Worthing, Samuel J. Looker's book¹⁵ has some value to the student because it contains an accessible reprint of *Original Poetry by Victor and Cazire* (1810) and *The Necessity of Atheism*, both printed for Shelley by C. and W. Phillips, the Worthing printers. This work is well illustrated and produced, but more care might have been taken over the proof-reading.

The *Nonesuch Library* Shelley,¹⁶ a comprehensive selection from his poetry, prose, and letters, ably edited with critical apparatus of textual and bibliographical notes by A. S. B. Glover, is a handsome volume, reasonably priced. It includes the most significant of Shelley's works in poetry and prose and will afford welcome help to the student.

¹¹ *Jefferson Hogg, Shelley's Biographer*, by Winifred Scott. Cape. pp. 286. 18s.

¹² *William Godwin. A Study in Liberalism*, by David Fleisher. Allen & Unwin. pp. 154. 12s. 6d. See Chapter XII, p. 233, for a fuller notice.

¹³ *Shelley, Godwin and their Circle*, by H. N. Brailsford. O.U.P. 2nd ed. pp. 189. 6s.

¹⁴ *The Life of Percy Bysshe Shelley*, by Edward Dowden. Routledge & Kegan Paul. pp. 602. 21s.

¹⁵ *Shelley, Trelawny, and Henley. A Study of Three Titans*, by Samuel J. Looker. Aldridge Bros. 1950. pp. 224. 10s. 6d.

¹⁶ *Shelley. Selected Poetry, Prose and Letters*, ed. by A. S. B. Glover. The Nonesuch Press. pp. viii + 1142. 25s.

Items concerning the two poets in the *Keats-Shelley Memorial Bulletin*¹⁷ include an article on *The eight holograph letters by Mary Wollstonecraft Shelley which are in the possession of the Keats-Shelley Memorial in Rome*, three of which are here published for the first time; and one on *Letters from Charles and Mary Cowden Clarke to Alexander Main* by Edmund Blunden. The illustrations give the book an added interest.

Introduced by Hyder E. Rollins, the letters published in *Keats and the Bostonians*¹⁸ reveal the extraordinary personalities of the writers and incidentally the fate of the letters Fanny Brawne wrote to Fanny Keats. The book amounts to a summary of American Keats scholarship from 1885 to 1939.

Keats's 'prefigurative imagination', the subject of a detailed analytical study¹⁹ by Newell F. Ford, is defined by him as 'one strain in his imagination, one current in its flow which, during certain rapturous moments, caused him to identify "beauty" with "truth"'. His method he describes as 'lexicographical', the 'collation of all occurrences of "truth" in Keats's writings; the study of their contexts and the fixing, wherever possible, of the principal categories'. A close examination of the subject includes a consideration of 'parallels' and 'influences', of affinities found in Rogers, Campbell, and particularly in Leigh Hunt. Ford finds that in the later poems of 1819 'the prefigurative spell was losing some of its power'. 'If the afflatus of the moment sometimes betrayed Keats into the acceptance of his imaginative visions as previsions or "truth", in his sober moments he was seldom subject to the illusion, and could discern a disparity between "beauty" and "truth".' According to this view when he wrote 'Beauty is truth, truth beauty . . .' in the Grecian Urn Ode, 'the elevation of the moment' betrayed him. Keats would appear to be not so much a 'truth-seeker' as a searcher after beauty. Ford concludes:

¹⁷ *Keats-Shelley Memorial Bulletin*. Rome. No. 3. Ed. by Dorothy Hewlett. The Saint Catherine Press. 1950. pp. xv + 64. 7s. 6d.

¹⁸ *Keats and the Bostonians*, by Hyder Edward Rollins and Stephen Maxfield Parrish. Harvard Univ. Press and O.U.P. pp. xi + 209. \$3.50. 22s. 6d.

¹⁹ *The Prefigurative Imagination of John Keats. A Study of the Beauty-Truth Identification and its Implications*, by Newell F. Ford. California: Stanford Univ. Press and O.U.P. pp. 168. 20s.

At times, under the spell of an ardent and credent imagination, he had hypostatized a wish and called it 'truth', prefigurative truth. But the illusion never persisted for long. The world of immediate reality flowed in again, and with it the relativistic attitude to experience and judgment, in which the illusion of prefigurative truth was seen, perhaps not certainly as an illusion, but as 'a favourite speculation', a verisimilitude coexisting with 'half-knowledge'. Never could mortal man attain to absolute knowledge, but he could, Keats learned as he grew in wisdom, increase his knowledge and experience, enlarge the disinterestedness of his mind, deepen his comprehension of the human scene, and thus diminish gradually the 'erroneousness' of his perceptions, making them more worthy to be called 'truths' and 'philosophy'.

Key words are listed in Appendixes.

June Wilson's biography²⁰ of Clare gives a clear and balanced account of the peasant poet in his environment. The sad and brave story of his life is well told, and the final estimate of the man which emerges is the more compelling from its sober tones. Full use has been made of manuscript material at Northampton and Peterborough and Clare's relations with his publishers are closely examined.

The patient researches of J. W. and Anne Tibble have resulted in the publication of two volumes devoted to John Clare, one,²¹ the *Letters*, and the second²² the *Prose Works*, including the *Autobiography 1793–1824*, the *Journal 1824–25*, the *Natural History Letters and Nature Notes*, the *Journey from Essex*, and, in an Appendix, Clare's list of Northamptonshire birds. Here we have the main body of Clare's prose from the two collections of manuscripts at Peterborough and Northampton, apart from *Sketches in the Life of John Clare, by Himself*, published by Edmund Blunden in 1931. The 249 letters printed here, with some exceptions, for the first time, outline Clare's decision 'to remain steadfast to his inspiration' and bear witness to his 'unalterable attachment to eternal values'. They are printed in this edition as exactly as possible as he wrote them, unpunctuated and uncorrected, but carefully annotated by the editors. The remarkable keenness of his observation is every-

²⁰ *Green Shadows. The Life of John Clare*, by June Wilson. Hodder & Stoughton. pp. 271. 18s.

²¹ *The Letters of John Clare*, ed. by J. W. and Anne Tibble. Routledge & Kegan Paul. pp. 379. 30s.

²² *The Prose of John Clare*, ed. by J. W. and Anne Tibble. Routledge & Kegan Paul. pp. xii + 302. 30s.

where apparent in the Letters and in the companion volume. The directness and complete sincerity of Clare's writing have an immediacy that is an irresistible lure to the reader. The editors have placed in their debt students not only of literature but of history, who will find in these pages unforgettable descriptions of the rapidly changing rural England Clare loved devotedly and knew so intimately.

Of interest to Brontë students are the translations of three French essays written in 1842 by Emily Brontë, and a list of the books accessible to the sisters in the library of the Keighley Mechanics' Institute in 1841. The same number²³ of the *Brontë Society Transactions* also contains the full text of the review, published in *The Times* in 1849, of *Shirley*, dismissed as 'at once the most high flown and the stalest of fictions'.

The next number²⁴ of the *Transactions* contains a paper on *The Inspiration of Emily Brontë* by Sir Ernest Barker.

The complete poems²⁵ of Emily Brontë appear in an attractive format. The editor, who has aimed at giving the poems exactly as they were written, has based his text on a re-examination of the manuscripts and has arranged the poems in chronological order of composition. The brief, sympathetic Introduction concludes with a summary of the Gondal saga to which many of the poems are known to have belonged.

The Centennial Variorum edition²⁶ of *Sonnets from the Portuguese*, a model of fine book production, 'is in no sense a nostalgic backward glance, nor a revival. It is offered rather as a fuller revelation than has before been made of the conception and evolution of "the finest sonnets written in any language since Shakespeare's".' The text used is that of the latest revision made by the author herself in 1856 and variant readings are given from the British Museum, the Morgan Library, and the Houghton Library MSS.

²³ *Brontë Society Transactions. Part LX. No. 5 of Volume XI.* The Caxton Press. 1950. pp. 310–410. 7s. 6d.

²⁴ *Brontë Society Transactions. Part LXI. No. 1 of Volume XII.* The Caxton Press. pp. 76. 7s. 6d.

²⁵ *Complete Poems of Emily Brontë*, ed. by Philip Henderson. Folio Society. pp. xv + 282. 17s. 6d.

²⁶ *Sonnets from the Portuguese*, by Elizabeth Barrett Browning. Centennial Variorum Edition. Ed. by Fannie Ratchford with Notes by Deoch Fulton. New York: Philip C. Duschnes. 1950. pp. 123. \$7.50.

*New Letters of Robert Browning*²⁷ appears in an edition of accurate scholarship. With very few exceptions the letters included in this volume are now published for the first time, and they add materially to the record of Browning's life and poetry. A relatively large proportion of them concerns his early and middle years. They provide a running commentary on Browning's life in all its aspects. There are valuable Appendixes on Browning's relations with Chapman and Hall, and a useful Index.

The letters which Browning wrote to Isabella Blagden are the best source of biographical material for the eleven years after Mrs. Browning's death. This edition,²⁸ carefully annotated and provided with a clear Introduction, is a valuable contribution to Browning scholarship.

In 1950 was published a comprehensive selection²⁹ from Rossetti's 1881 text supplemented by the 1870 text of the poems. Lilian Howarth's brief Introduction takes full cognizance of Elizabeth Siddal's influence on Rossetti's life and work, but ignores that of Mrs. Morris. (See Oswald Doughty's *A Victorian Romantic*, Y.W. xxxi. 228.)

A notable service to scholarship appears in the definitive edition³⁰ of Clough's works, involving a fresh examination of his manuscripts. Passages omitted by Mrs. Clough are restored and unpublished material added. The careful erudition of the editors is apparent in the text. The Notes which contain the variant readings reveal the diligence required to sift so weighty a mass of material as Clough's manuscripts.

*Matthew Arnold the Ethnologist*³¹ develops the thesis that the racial theories of his day were basic in his work. His continental

²⁷ *New Letters of Robert Browning*, by William Clyde de Vane and Kenneth Leslie Knickerbocker. John Murray. pp. vi + 413. 30s.

²⁸ *Dearest Isa: Robert Browning's Letters to Isabella Blagden*, ed. by Edward C. McAleer. Austin: Univ. of Texas Press. pp. xxxiii + 402. \$5.00.

²⁹ *Poems of Rossetti*, chosen by Lilian Howarth. Angus and Robertson. 1950. pp. vii + 261. 16s.

³⁰ *The Poems of Arthur Hugh Clough*, ed. by H. F. Lowry, A. L. P. Norrington, F. L. Mulhauser. O.U.P. pp. xviii + 591. 35s.

³¹ *Matthew Arnold the Ethnologist*, by Frederic E. Faverty. Northwestern Univ. Press, Evanston, Illinois. pp. vii + 241. \$5.00.

authorities were sometimes misleading and Arnold became involved in issues beyond his competence, but in his obsession with racial characteristics he was merely following the *Zeitgeist*.

The reprint³² of the two volumes of letters of Emily Dickinson published in Boston in 1894 is not a definitive edition for some letters are still unlocated and unpublished. The collection assembled here is sufficiently illuminating and is important for an understanding of Emily Dickinson's life and poetry, the cryptic, terse quality of which her mature letters share. There is a sensitive Introduction by Mark Van Doren.

'Tennyson selected is indeed Tennyson resurrected.' The selection³³ made by John Gawsorth is generous and adequately suggests the full range and power of the major poet he praises in his brief Introduction. The format of the book, in line with others in this series, is attractive.

First published in 1895 the last work of Patmore's is a *summa* of his 'very personal philosophy about human and divine love: a final affirmation of his creed that "Lovers are nothing else than Priest and Priestess to each other of the Divine Manhood and the Divine Womanhood which are in God"'. Aphorisms and extracts reprinted from the second edition of the work include some unpublished fragments from the manuscript now in Nottingham University Library.³⁴

By emphasizing in his sound, unpretentious book³⁵ Morris's connexion with Essex and especially with Walthamstow, H. V. Wiles has directed attention to his ideals and his work as a craftsman. The genesis of the book was the opening of the Morris Museum at Water House, Walthamstow, to which the author devotes a chapter. The book is well illustrated.

³² *Letters of Emily Dickinson*, ed. by Mabel Loomis Todd. Gollancz. pp. xxiv + 389. 21s.

³³ *The Poetical Works of Tennyson*, selected by John Gawsorth. Macdonald. pp. xxxv + 438. 9s. 6d.

³⁴ *The Rod, the Root and the Flower*, by Coventry Patmore, ed. by Derek Patmore. Grey Walls Press. pp. 234. 10s. 6d.

³⁵ *William Morris of Walthamstow*, by H. V. Wiles. Walthamstow Press. pp. xvii + 115. 8s. 6d. cloth, 4s. 6d. paper boards.

A generous collection³⁶ of Dorsetiana compiled by Margaret Goldsworthy, with a short Introduction by Ralph Wightman, reflects the richly varied life of the county through the ages. The extracts, all of lively interest and suitable length, range from Celia Fiennes to the *Ancrene Riwle* (once associated with Bishop Poore and with Tarrant), from Fuller and the historian of the county, Thomas Gerard, to Hardy and to that most Dorset of all poets, William Barnes.

Based on a wide selection of documents from the middle years of the century, Alba H. Warren's *English Poetic Theory, 1835–1865*³⁷ supports the view that early Victorian criticism is 'quite simply humanistic'. It contains an analysis of the critical statements of nine writers, Newman, Keble, Mill, Carlyle, Hunt, Browning, Dallas, Arnold, and Ruskin, 'who is considered to be the most important critical force in the middle of the century'.

The four lectures reprinted³⁸ and introduced by W. L. Renwick provide an excellent appreciation of Scott's work of great value to students. They include: Sir Herbert Grierson on *The Man and the Poet; History and the Novel*; Edwin Muir on *Walter Scott: The Man*, and *Walter Scott: The Writer*; G. M. Young on *Scott and the Historians*; and S. C. Roberts on *The Making of a Novelist*, and *The Fate of a Novelist*.

The complete series³⁹ of Jane Austen's Juvenilia, printed from the manuscripts in the possession of R. A. Austen-Leigh, contains *Evelyn* and the fragment called *Kitty, or The Bower* which R. W. Chapman in his Preface describes as 'Jane Austen's first essay in serious fiction'.

Sylvia Townsend Warner's analysis⁴⁰ of the novels of Jane Austen

³⁶ *The Dorset Bedside Anthology*, collected and arranged by Margaret Goldsworthy. The Arundel Press. pp. ix + 339. 15s.

³⁷ *English Poetic Theory, 1835–1865*, by Alba H. Warren, Jr. Princeton Univ. Press and O.U.P. 1950. pp. vii + 243. \$3.00. 20s.

³⁸ *Sir Walter Scott Lectures, 1940–1948*. Introduction by W. L. Renwick. Edinburgh Univ. Press. 1950. pp. x + 170. 7s. 6d.

³⁹ *Volume the Third*, by Jane Austen. O.U.P. pp. viii + 133. 8s. 6d.

⁴⁰ Bibliographical Series of Supplements to *British Book News. Jane Austen*, by Sylvia Townsend Warner. Published for the British Council and the National Book League. Longmans. pp. 35. 1s. 6d.

is confident and lucid and reveals the unmistakable genius of their author.

By a fresh exploration of places where Borrow lived in England, Wales, Ireland, and Spain, Eileen Bigland, a keen Borrowian, has been able to present vividly and convincingly the story of his life and to give full weight to the strange complexities of his character. The book⁴¹ is well written and constructed and pleasantly illustrated. It should appeal not only to lovers of Borrow but to lovers of travel.

In an entertaining address⁴² to the Grolier Club Willard Thorp discourses on Trollope's literary and personal relations with America. Henry S. Drinker's paper⁴² on Trollope's lawyers is an acute and convincing piece of analysis. 'The characters with whom Trollope was supremely successful were those with whom he allowed himself to become thoroughly acquainted. . . . Accordingly the most representative of his barristers are those whom we are privileged to observe both professionally as they appear in court, and naturally as they appear at home and among their friends.' Outstanding amongst these is Mr. Chaffanbrass and 'second to none in fiction', Sir William Patterson, 'a typical lawyer's lawyer, one to whom other lawyers, past middle age, with ambition, ideals and commonsense, would point as representing what they themselves would like to be'. Drinker's remarks have all the more weight from the fact that he is himself a lawyer.

Trollopian studies have been advanced by the edition⁴³ of Trollope's letters by B. A. Booth. Of the 932 letters assembled here 750 were unpublished before, and the collection represents a long and widespread search. The editor has aimed at accurate reproduction of the manuscripts, and the letters here brought together representing every phase of a busy life are valuable in their biographical and critical relevance as the 'necessary supplement' to

⁴¹ *In the Steps of George Borrow*, by Eileen Bigland. Rich & Cowan. pp. 335. 15s.

⁴² *Two Addresses delivered to members of the Grolier Club. I. Trollope's America*, by Willard Thorp. *II. The Lawyers of Anthony Trollope*, by Henry S. Drinker. 1950. The Grolier Club. New York. pp. 47. \$2.00.

⁴³ *The Letters of Anthony Trollope*, ed. by Bradford Allen Booth. O.U.P. pp. xxx + 519. 30s.

the autobiography and the novels. The book is competently annotated.

A selection⁴⁴ of Trollope's shorter tales from periodicals and anthologies ranging from 1860 to 1870 includes: *The O'Conors of Castle Conor*, *The Journey to Panama*, *Katchen's Caprices*, *The Turkish Bath*, and lastly *Mary Gresley*. Something of the extent of his travels and his interests is reflected here, and something, too, of his qualities as a mature novelist. The fine wood engravings by Joan Hassall complete a handsome book.

The format and type of the Oxford Illustrated Trollope could not fail to give pleasure to the most discriminating reader. The two volumes of *Phineas Redux*⁴⁵ are provided with a brief but cogent Preface by R. W. Chapman who has also revised the text by checking with the manuscript at Yale, and has supplied a Who's Who of characters, with cross-references and useful notes. The illustrations by T. L. B. Huskinson capture skilfully the spirit of the text.

An attempt⁴⁶ to assess Dickens's personality 'in terms of modern psychology' establishes the novelist at once and inevitably as a manic-depressive paranoiac. 'So are we all, all honourable men', all schizophrenics, all paranoiacs, and most of us blissfully unaware of our manic tendencies. However, Symons does concede that although Dickens 'was in some respects a literary casualty, there were compensations, in his lifetime, in becoming a national possession'. Comparing the 'artist's overt view of reality with the nature of reality itself', Symons finds that Dickens's work reflects life in a distorting mirror, that he was a victim of the Philistinism, the prudery and sentimentality of his age, although partly responsible through his own work for the qualities that damaged his art.

All lovers of Dickens and of mysteries will read with pleasure Richard M. Baker's five studies⁴⁷ of that most entrancing of all mysteries, the mystery of Edwin Drood. The worth of the book lies not only in the ingenuity and plausibility of its suggestions, for instance, the identification of Datchery with Hiram Grewgious, but

⁴⁴ 'Mary Gresley' and Other Stories, by Anthony Trollope, ed. by John Hampden. Folio Society. pp. 169. 13s. 6d.

⁴⁵ Phineas Redux, by Anthony Trollope, with a Preface by R. W. Chapman. 2 vols. I. pp. xiv + 364; II. pp. viii + 371. 30s. the 2 vols.

⁴⁶ Charles Dickens, by Julian Symons. Arthur Barker. pp. 94. 7s. 6d.

⁴⁷ The Drood Murder Case, by Richard M. Baker. California Univ. Press and C.U.P. pp. x + 195. \$3.00. 22s. 6d.

in its skilful examination of Dickens's craftsmanship. That *Edwin Drood* was meant to rival and surpass *The Moonstone* seems probable, and although the reader may not agree with the startling identification of John Jasper with Dickens himself, a work so well balanced and informed as this will send him back to the original with renewed interest and delight.

The edition⁴⁸ of *Great Expectations* in the Macdonald Illustrated Classics series 'reproduces the text finally corrected by Dickens in 1867 and 1868 for the collected edition of his works published between 1868 and 1870'. A special feature is the original illustrations by Marcus Stone. There is an apposite biographical note.

George Eliot's powers as a novelist are appreciatively considered by Lettice Cooper,⁴⁹ who finds in her best work 'a depth and reality that no English novelist has surpassed'.

Wilkie Collins has found in Kenneth Robinson a biographer direct, unpretentious, and discreet. His book⁵⁰ is well planned and well written and is calculated to send readers back to the novels on which Collins's fame rests. Robinson has refrained from loading his study with psychological clap-trap, and a clear and sympathetic account is given of Collins the man and indefatigable writer of the kind of fiction of which he is an acknowledged master. He knew most of the literary men of his day and his long friendship and literary association with Dickens here receive proper emphasis.

*The Moonstone*⁵¹ appears in a handsome, well-printed edition. Edwin La Dell's fine lithographs increase the beauty of the book.

Three works⁵² by W. H. Hudson are published in a welcome new uniform edition. Each volume has a Select Bibliography and a full

⁴⁸ *Great Expectations*, by Charles Dickens. Macdonald. pp. vii + 485. 9s. 6d.

⁴⁹ Bibliographical Series of Supplements to *British Book News*. *George Eliot*, by Lettice Cooper. Longmans, for the British Council and the National Book League. pp. 46. 1s. 6d.

⁵⁰ *Wilkie Collins*. A biography by Kenneth Robinson. John Lane. pp. 348. 18s.

⁵¹ *The Moonstone*, by Wilkie Collins. Folio Society. pp. 417. 19s. 6d.

⁵² *Adventures among Birds*, by W. H. Hudson. Introduction by Richard Curle. Dent. pp. xxii + 313. 8s. 6d. *Hind in Richmond Park*, by W. H. Hudson. Dent. pp. xv + 330. 8s. 6d. *Purple Land*, by W. H. Hudson. Introduction by David Garnett. Dent. pp. xviii + 366. 8s. 6d.

Index and is introduced effectively by a critic well qualified to appreciate Hudson as man, naturalist, and writer.

The manuscript of Carlyle's unfinished history of German literature was purchased in 1932 by Yale University. Published now⁵³ with a scholarly Introduction and full critical apparatus, it presents a record of Carlyle's mind at work during the months immediately preceding *Sartor Resartus*, and provides a fair estimate of his place in nineteenth-century medieval studies, one much more significant than has been realized.

Hesketh Pearson's vivid and sympathetic biography⁵⁴ of Disraeli the statesman does not neglect a critical consideration of his work as a novelist. His analysis of the novels and the light they shed on their author is at once wise and penetrating.

Ethel Seybold⁵⁵ believes that 'the truth about Thoreau . . . is that he spent a quarter of a century in a quest for transcendent reality, in an attempt to discover the secret of the universe', and that 'his divergent interests are resolved by the simple fact of his transcendentalism'. She considers the journals to be a spiritual autobiography, 'a record of experiences and growth addressed to himself and the gods'. To Thoreau the classics were 'the most pertinent and valuable source of past revelation'. 'He was a classicist . . . only because his classicism furthered his search for reality.' This interesting thesis, well substantiated, is competently documented. A full list of classical books used by Thoreau and of classical quotations, references, and allusions made in his works is provided in Appendices.

Thoreau made three excursions to the Maine woods, accounts of which were published separately. They have been skilfully united into a continuous narrative⁵⁶ with notes by D. C. Lunt and sensitively beautiful illustrations by Henry B. Kane.

⁵³ Carlyle's *Unfinished History of German Literature*, ed. by Hill Shine. Univ. of Kentucky Press, Lexington. pp. xxxvi + 156. \$3.00.

⁵⁴ *Dizzy*, by Hesketh Pearson. Methuen. pp. xi + 284. 21s.

⁵⁵ *Thoreau. The Quest and the Classics*, by Ethel Seybold. New Haven: Yale Univ. Press and O.U.P. pp. xi + 148. \$3.00. 20s.

⁵⁶ *The Maine Woods. Henry David Thoreau*, arranged with notes by Dudley C. Lunt. 1950. Eyre and Spottiswoode. pp. 340. 16s.

Although Richard Monckton Milnes did not become a poet or a politician of the first water, students of nineteenth-century literature will find in the second volume⁵⁷ of the well-written biography by James Pope-Hennessy a wealth of interest. The extensive private library which Milnes assembled at Fryston indicated his unflagging enthusiasm for books and for the writers whose friendship he cultivated and whose cause he championed. His publication of *The Life, Letters and Literary Remains of John Keats*, his realization of the 'immense potential importance of Swinburne's work', his pioneering interest in Blake, were typical manifestations of 'his literary flair and his warmth of heart' which, 'together with his innumerable good-humoured contacts in the world of power and fashion, made of him a sort of liaison figure between this world and that other struggling, vital, passionate and improvident universe of creative genius and talent'.

A vivid record of 'the industry, the want, and the vice of the great Metropolis' a century ago is preserved in Henry Mayhew's *London Labour and the London Poor*, selections⁵⁸ from which Peter Quennell has ably edited and introduced. Mayhew's keenness of observation and skill in reporting, and his ability to seize the essential qualities of a personality or place give his accounts memorable vitality. They should not be neglected by the student of Victorian literature, who will find in them rich material for background study.

Sir Leslie Stephen is the subject of a competent study⁵⁹ by Noel Annan. The book, which is annotated, resolves itself into a series of essays on such subjects as Evangelicalism, Cambridge Rationalism, Agnosticism, and Moral and Immoral Man. Stephen, studied in relation to the thought of his time, is seen in a proper perspective as an Eminent Victorian of suitable stature. The writer, who has made use of Stephen's autobiography, has succeeded in his object of 'illustrating in small compass his life by his books, his books by his life, and both by their environment'. The value of this work is

⁵⁷ *Monckton Milnes. The Flight of Youth. 1851–1885*, by James Pope-Hennessy. Constable. pp. x + 272. 25s.

⁵⁸ (1) *London's Underworld*. pp. 434. 21s. (2) *Mayhew's London*. pp. 569. 25s. (3) *Mayhew's Characters. Being Selections from London Labour and the London Poor*, by Henry Mayhew. Ed. by Peter Quennell. William Kimber. pp. xix + 336. 21s.

⁵⁹ *Leslie Stephen*, by Noel Annan. Macgibbon and Kee. pp. viii + 342. 25s.

that it shows Stephen 'as a member of the new intellectual aristocracy, of the great Stephen connection which links the Clapham Sect with the original Bloomsbury circle', and a representative of 'that ethical and intellectual tradition which was expressed most finely in the writings of Mill and George Eliot'.

A memorial⁶⁰ to John Manning Booker contains eight studies in Victorian literature, including three essays on Carlyle, one on Dickens, one on Hardy, and one on Henry Arthur Jones. It is well printed and adequately documented.

The second English edition⁶¹ of Mario Praz's *The Romantic Agony*, an analysis of the effect of the traditions of Byron and De Sade on writers and artists from 1800 to 1900, incorporates corrections and new material. It is a great pity that the photographic reprint did not allow the insertion of this material into its proper place in the text. The author's claim that his book is a monograph and not a synthesis is certainly emphasized by his method of presentation which suffers from a lack of cohesion, and leaves the reader overwhelmed by the weight of the assembled material. The most important addition to the book concerns 'Swinburne and the "Vice Anglais"'. Praz's contentions are supported by an impressive apparatus of notes which, together with his ample quotations in the text, make his examination of 'erotic sensibility' and his intrepid exploration of a morbid mood in literature a formidable contribution to nineteenth-century studies.

Intended primarily for students, R. C. Churchill's *English Literature of the Nineteenth Century*⁶² is an informative and competent survey.

The topic of a Bern Dissertation⁶³ is the Victorian world seen through autobiographies.

⁶⁰ *Booker Memorial Studies*, ed. by Hill Shine. Chapel Hill: Univ. of North Carolina Press. 1950. pp. xiv + 183. 32s.

⁶¹ *The Romantic Agony*, by Mario Praz. Translated by Angus Davidson. O.U.P. pp. xix + 502. 30s.

⁶² *English Literature of the Nineteenth Century*, by R. C. Churchill. Univ. Tutorial Press. pp. vii + 270. 7s. 6d.

⁶³ *Swiss Studies in English*. 29 Band. *Kulturbilder aus viktorianischen Autobiographien*, by Ernst Keller. Bern. pp. 100. Sw.Fr. 9.50.

A somewhat laboured survey⁶⁴ of children's periodicals in the nineteenth century is followed by a bibliography which, although not intended to be complete, is sufficiently comprehensive to illustrate convincingly its author's contentions.

Geoffrey Tillotson's consideration of the principles of criticism in which he describes his method as 'to write of the small trove—a village or rich valley—in the light of the whole country tramped over' serves as an introduction to essays on Matthew Arnold, Pater, Newman, English poetry in the nineteenth century, Tennyson, Wilkie Collins, and Henry James. The work,⁶⁵ meticulously annotated, should prove an incentive to students. Tillotson is an acute critic, the generous scope of his learning is obvious, and occasional tricks of writing should not prove a barrier to the communication of his enthusiasms.

By ELIZABETH BROCKHURST

Some correspondence of Wordsworth is described by Geoffrey Bullough (*M.L.R.*, Jan.) in *The Wordsworth-Laing Letters*. David Laing, who was connected with the book trade in Edinburgh, first met Wordsworth in 1822, and the letters, which include some from Dorothy Wordsworth to Mary Laing, David's sister, were written during the following six years, and illustrate the friendship between the two families. A cordial though less intimate relationship existed between *Wordsworth and Ticknor* (*P.M.L.A.*, June); Judson S. Lyon gives an account of Wordsworth's correspondence with this American hunter of literary lions, over a period of nearly twenty years from their first meeting in 1819. An American wishing for a letter of introduction to Wordsworth had only to apply to Ticknor.

Peter Ure's study of Wordsworth's '*Michael*: *The Picture of a Man*' (*D.U.J.*, Dec.) relates *Michael* to Wordsworth's other poems of old age, *The Old Cumberland Beggar* and *Resolution and Inde-*

⁶⁴ *Library Association Pamphlet No. 8. Children's Periodicals of the Nineteenth Century. A Survey and Bibliography*, by Sheila A. Egoff. The Library Association, Chaucer House, Malet Place. pp. 55. 5s.

⁶⁵ *Criticism and the Nineteenth Century*, by G. Tillotson. Univ. of London: the Athlone Press. pp. ix + 283. 18s.

pendence, and emphasizes the skill of Wordsworth's sad portrayal of Michael's character in his relation with his son, and the disappointment of the old shepherd's hopes symbolized by the half-built sheepfold.

Charles N. Coe quotes *A Source for Wordsworth's Sonnet 'The Black Stones of Iona'* (M.L.N., Feb.) in accordance with Wordsworth's note directing the reader to Martin's *Voyage Among the Western Isles* (1703).

Donald Hayden, in *Toward an Understanding of Wordsworth's 'The Borderers'* (M.L.N., Jan.), attempts to analyse the confusion of Wordsworth's mind at the time when he wrote the play (soon after experiencing a strong reaction against his former approval of the French Revolution), and suggests a partial identification between Wordsworth and Marmaduke.

The close relation between Wordsworth and Coleridge early in their career is exemplified by the links between *Resolution and Independence* and the *Ode to Dejection*. In *The Coleorton MSS.* of these two poems (M.L.R., July and Oct.), B. Ifor Evans describes the early versions found here—a *Resolution and Independence* copied in the hand of Dorothy Wordsworth, and an incomplete *Ode to Dejection* in Coleridge's hand, both of which differ considerably from their final form.

The Design of Coleridge's 'Dejection' by Stephen F. Fogle (S. in Ph., Jan.) investigates thoroughly the history of this poem, from its inception as a verse-letter in April 1802, to the superior and far less personal version of 1817, where the emphasis is on a dejection caused not by Coleridge's love for Sara Hutchinson, but by his realization that with the deadening of emotion the poetic faculty is deserting him.

Coleridge's Use of the Ballad Stanza in 'The Rime of the Ancient Mariner' (M.L.Q., Dec.) is fully discussed by Tristram P. Coffin, who points out that the stanza and its associations firmly anchor the supernatural story to reality. He shows that the effect of Coleridge's variations of the quatrain is not to advance the action but to make its weirdness more vivid, and that these variations occur most frequently in the central part of the poem where the strangest events are described. M. S. Røstvig (M.L.N., Dec.) asks whether *Another Source for Some Stanzas of 'The Rime of the Ancient Mariner'*? may not be a poem called *Winter* by the

seventeenth-century poet Charles Cotton, an imaginative writer on nature. The parallels are especially striking in the 1798 version of *The Ancient Mariner*.

J. Percy Smith in *Criticism and 'Christabel'* (*U.T.Q.*, Oct.) describes the storm which the publication of the poem raised in 1816. Critics who were admirers of the eighteenth-century poetic style found it discordant in versification, incomprehensible, and even obscene, and it was not until many years later that its merits were generally appreciated.

Several Coleridge topics were dealt with in the correspondence columns of *T.L.S.*; E. H. W. Meyerstein remarked on the variants in the Crewe MS. of *Kubla Khan* (12 and 26 Jan., 9 Feb.), and R. H. Milner (18 May) suggested that the 'sacred river' may be the Styx as described by Hesiod. A. P. Rossiter (28 Sept. and 26 Oct.) discussed the description of scenery in the *Hymn Before Sunrise*, which derives perhaps as much from the Lake District as from Switzerland.

Coleridge's Conception of Dramatic Illusion in the Novel (*E.L.H.*, June) is believed by Charles I. Patterson to involve the same 'willing suspension of disbelief' as that which he demanded in drama, that is, where the novel in question is a 'dramatic' one related by a narrator. Though on the whole Coleridge disapproved of novels, as giving pleasure without requiring exertion of thought, he admired those of Richardson, *Robinson Crusoe*, *Don Quixote*, and an obscure novel by John Galt called *The Provost* (1822).

George Whalley (*R.E.S.*, July) writes on *Coleridge on Classical Prosody: An Unidentified Review of 1797*. Coleridge had a good understanding of classical metres, and was therefore well equipped to write for the *Critical Review* concerning Horsley's *On the Prosodies of the Greek and Latin Languages*, published in 1796.

Finally, *Some Coleridge Marginalia* in Gillman's copy of Hone's *New Testament Apocrypha* (1820)—now in the Johns Hopkins University Library—are described by Graham Hough (*M.L.N.*, June) who thinks that Coleridge wrote the comments in 1824.

Herbert G. Wright (*R.E.S.*, July) traces the *Possible Indebtedness of Keats's 'Isabella' to the 'Decameron'*. The scene of Boccaccio's tale is Messina, which was altered by Keats to Florence; the description of Florence and its environs in the induction and links may

have suggested the change of scene to Keats, whose story also has parallels with other tales in the *Decameron*.

The Autograph of Keats's 'In Drear Nighted December' has come to light in the library of the University of Bristol, and is described by Alvin Whitley in the *Harvard Library Bulletin* (winter). The poem was written in December 1817; the original was given to Jane Reynolds, and subsequently found a place in the Commonplace Book of Thomas Hood's son. The early transcripts vary in several particulars, but the autograph shows that Keats wrote in the third verse, 'The feel of not to feel it', not 'To know the change and feel it'—a line which is regarded as the crux of the whole poem.

According to D. B. Green (*M.L.N.*, Dec.) on *Keats and Schiller*, the scene where the baleful presence of the philosopher disturbs the wedding banquet in *Lamia* is indebted to *The Ghost Seer*, which Keats was reading in 1819. Samuel Loveman in a letter (*T.L.S.*, 13 Apr.) records an emendation to *Lamia* written by Keats on a visit to his publisher—oddly enough, on the blank part of a letter from Clare to the same firm, which must have been at hand in the office. Some other correspondence in *T.L.S.* from J. Middleton Murry (1 June) and H. W. Garrod (17 and 24 Aug.) deals with minor points concerning Keats.

Keats and Procter: A Misdated Acquaintance (*M.L.N.*, Dec.) is corrected by G. H. Ford; one letter is in existence from Procter ('Barry Cornwall') to Keats, which Buxton Forman dated 25 February 1820. Ford redates it in late June of the same year. Procter's poetic style was a kind of pale reflection of Keats's own, and his verses were far more popular at the time.

Two articles in *Eng. Studies* by G. A. Bonnard (Apr.) and J. Middleton Murry (Aug.) interpret a difficult passage in *Keats's Letter to Tom of July 3–9, 1818*: this contains some observations on Burns's attitude to women and the harshness of the Kirk towards them, with Keats's views on ideal love and disenchantment.

A Fanny Brawne Letter of 1848 is reprinted by Hyder E. Rollins in the *Harvard Library Bulletin* (autumn). It is addressed to Mrs. Charles Dilke, and refers to Mr. Lindon's ignorance till 1840 of

Fanny's engagement to Keats, and to her contributions to Medwin's biography of Shelley. In the same publication (winter) Edwin G. Wilson describes a copy (now in the Harvard Keats Collection) of Moxon's 1848 publication of Milnes' *Biography of Keats*, with the text of the letters corrected by Moxon (not Milnes) for the second edition of 1867.

Leigh Hunt's '*Horace*', an annotated copy, survives in the Hamilton College Library, and F. H. Ristine (*M.L.N.*, Dec.) records Hunt's profound interest in Horace, and his practice of reading an Ode every day during the winter of 1813–14, which he spent in Surrey Jail.

Shelley's thought-processes and methods of work can now be studied in great detail, as a result of *The Shelley-Rolls Gift to the Bodleian* in 1946, of which some account is given by Neville Rogers in *T.L.S.* (27 July, 3 and 10 Aug.). The poems, letters, and papers of which the bequest consists are invaluable; the crowded, confused notebooks in particular are evidently worth intensive study, judging by Rogers's description of MS. Shelley adds. e. 6, which was being filled by the poet in 1820. Another notebook, MS. Shelley adds. e. 17, gives an early draft which solves some of the problems connected with *The Boat on the Serchio*.

Johnstone Parr in *Shelley's 'Ozymandias' Again* (*M.L.R.*, July and Oct.) discusses the inscription which Shelley says a traveller told him of, and traces it back, via Raleigh's *History of the World*, to Diodorus Siculus' *Bibliotheca Historica*.

Wilfrude L. Smith (*S. in Ph.*, Oct.) suggests that *An Overlooked Source for 'Prometheus Unbound'* is the first chapter of the Book of Ezekiel, parallel to Act 4 of the drama. Shelley's atheism did not prevent him from reading the Bible—indeed, several *Biblical Extracts* are extant in one of his notebooks in the Bodleian, which David L. Clark describes in *M.L.N.* (Nov.) The untitled fragment here has been called an *Essay on Christianity*, but Clark believes it to be the draft of a work which was to consist of extracts from the moral sayings of Our Lord, with a commentary, which Shelley had in view between 1810 and 1813. The notes were to embody similar teachings of the great philosophers, but very naturally Shelley's publisher considered the project too dangerous. Elizabeth Hitchener was the first correspondent to whom Shelley mentioned

the scheme, in February 1812. Some letters from Shelley to her between 1811–12, according to C. E. Pulos (*M.L.N.*, Nov.), illustrate Shelley's *Discontent with Materialism*.

Another and rather more trying correspondent of Shelley was his father-in-law, William Godwin. A 'begging letter' from Godwin to Shelley is the subject of several letters (*T.L.S.*, 23 Mar., 6 and 27 Apr.), in which Godwin's conduct is condemned or defended.

We are unfortunate in the lack of portraits of Shelley; the only painting from life, by Amelia Curran, was said to do him little justice, and Marianne Hunt modelled the well-known bust from memory. Sylva Norman (*T.L.S.*, 18 May) describes *A Lost Prospectus* referring to this bust, printed in the *Court Journal* of 11 June 1836, and now quoted for the first time. Some correspondence ensued on this subject in the issues of 25 May and 29 June.

Our debt to *Mary Shelley* is emphasized in a leading article (*T.L.S.*, 2 Feb.). If Byron or Coleridge had had an intimate companion to comment on their poems after their death, how much better should we be able to interpret them. Mary was a great admirer of Byron, and Ernest J. Lowell, Jr., in *Byron and the Byronic Hero in the Novels of Mary Shelley* (*Univ. of Texas Studies in English*), cites him as the model for the hero of *The Last Man* (1826), *Lodore* (1835), and perhaps of *Valperga* (1823) and *Falkner* (1837); all these gentlemen are characteristically dark, handsome, melancholy, and fated, and some have a Shelleyan counterpart, frequently a woman. The heroine represents Mary herself, and the Byronic character is always her lover or protector; but it is perhaps unwise to make psychological deductions from this.

Byron himself was an admirer of Rousseau, and E. J. Lowell, Jr., in *Byron and 'La Nouvelle Héloïse': Two Parallel Paradoxes* (*M.L.N.*, Nov.), records Byron's travels in the 'Héloïse' country in 1816, with the novel beside him. Byron derived two ideas in particular from Rousseau's novel, which are reflected especially in *Childe Harold*: one was that flight from mankind does not necessarily imply hatred of the human race, the other that the poet is least alone in solitude.

The *Monthly Magazine*, or *British Register*, took *A Jacobin Journal's View of Lord Byron*. Wilfred S. Dowden (*S. in Ph.*, Jan.)

shows that this review was merely what we should call 'liberal'. It was exceptional in praising *Don Juan* for its gaiety (while conventionally deplored its moral tone), but was not so favourably disposed towards Byron's dramas.

Twenty Letters of the Countess Guiccioli Chiefly Relative to Lord Byron are now in the Library of the University of Texas, and are reprinted by Willis W. Pratt (*Univ. of Texas Studies in English*). One was written in 1832 to Lady Blessington, the rest (in French) between 1863 and 1872 to Emma Fagnani. Their interest lies chiefly in their illustration of the Countess's devotion to Byron's memory.

Tennyson's Development during the 'Ten Years' Silence' (1832–1842) is the title of an interesting article by Joyce Green in *P.M.L.A.* (Sept.). The poems of 1830 and 1832 had not found favour with the public or the reviewers, and Tennyson has sometimes been accused of adjusting to the general taste those of the earlier poems which appeared in a revised form in Volume I of the 1842 collection. Joyce Green defends Tennyson against this charge; his revisions were made to satisfy his own maturing poetic sense, and an analysis of the reviewers' strictures and the subsequent changes shows that the two are frequently wholly unrelated.

Elizabeth H. Waterston (*U.T.Q.*, July) deals with the *Symbolism in Tennyson's Minor Poems*; the use of symbols began early in Tennyson's poetic life, and those frequently employed include landscape, dark houses, rivers, mist, stars, and bells; examples are cited from *Mariana*, *The Lady of Shalott*, and later poems.

When Elizabeth Barrett was staying at Torquay in January 1840, her father gave her the new two-volume edition of Shelley's Works, edited by Mary Shelley. (This copy is now in Princeton University Library.) Miss Barrett was already familiar with Shelley's poetry, but his prose was new to her; her *Commentary on Shelley: Some Marginalia*, printed by James Thorpe (*M.L.N.*, Nov.), records her objections to Shelley's atheism and to his inaccurate translations from the Greek.

Between 1850 and 1861 one of Elizabeth Barrett Browning's most intimate correspondents was Isa Blagden. Some *New Letters from Mrs. Browning to Isa Blagden* are therefore of great interest, and their text is given by Edward C. McAleer in *P.M.L.A.* (Sept.); they contain many references to spiritualism, but also deal with

more homely matters, and show Mrs. Browning as an affectionate and amusing correspondent.

Elizabeth Barrett's acquaintance with Browning's *Bells and Pomegranates* led her to refer to Browning's *Pomegranate Heart* in *Lady Geraldine's Courtship* (1844). Hoxie N. Fairchild (*M.L.N.*, Apr.) shows that Browning was delighted with the metaphor, which he mentions in a letter to his future wife in 1845 and again in the lines 'O lyric love' written after her death.

E. K. Brown has made a study of *The First Person in 'Caliban upon Setebos'* (*M.L.N.*, June), and finds that the passages in which Caliban uses the first person singular or plural express that part of his character which struggles against his fear of Setebos.

In later life Browning was a well-known figure *In London Society*, and Sarah A. Wallace (*M.L.N.*, May) quotes from the journal of Benjamin Moran, Secretary of the U.S. Legation from 1857 to 1875, in which some of Browning's social activities find a place. More intimate friends of Browning at this period were the Mundella family; W. H. G. Armytage describes *Some New Letters of Robert Browning 1871–1889* (*M.L.Q.*, June) written to Mrs. and Miss Mundella.

David Perkins's article on *Arnold and the Function of Literature* (*E.L.H.*, Dec.) lays stress on Arnold's opinion of the importance of mental activity on the part of the reader, who ought to draw out the meaning of a poem by using his imagination to interpret the poet's symbols; poetry develops our ability to evaluate objects at their true worth, and brings that serenity which is inseparable from a truly cultivated mind. In 'Dover Beach' and 'Say Not the Struggle Nought Avileth' (*P.M.L.A.*, Dec.) David A. Robertson, Jr., suggests that Arnold's *Dover Beach*, which was not published till 1867, may have been written before 1849, and that Clough's poem was composed in answer to Arnold's conclusion.

An extensive correspondence in *T.L.S.* (8 June, 6 July, 17 and 24 Aug., 7 Sept., 5 Oct.) between Oswald Doughty, Sydney Cockerell, and Philip Henderson, discusses Rossetti's relationship with Mrs. Morris and the possibility that the *House of Life* sonnets were written to her and not to his wife.

Jane Austen's Art of Rudeness (*U.T.Q.*, July) is amusingly illus-

trated from the novels by Edward W. Parks, who points out that its artistic use is only possible in a society which has a strict code of manners. David Rhydderch reprints in *T.L.S.* (4 May) the Rev. George Austen's letter to Cadell the publisher in 1797, unsuccessfully offering him *First Impressions*.

A Forgotten Skit by Lamb, an anonymous letter on the rival London and Scottish pronunciations of Latin, has been identified by C. A. Prance in the *London Magazine* for November 1823, and reprinted in *T.L.S.* (9 Feb.).

John E. Jordan sums up *De Quincey's Dramaturgic Criticism* in an article in *E.L.H.* (Mar.). De Quincey alone of the romantic writers wrote no play, but his scattered remarks on the drama show that he saw plays in terms of stagecraft rather than character. He realized the importance of sound-effects—the knocking on the gate in *Macbeth* and the cockcrow in *Hamlet*; and of properties—the handkerchief in *Othello*. The mood, too, is important, and the chief contribution to this is the naturalness of Shakespeare's dialogue in conjunction with the appropriate 'business'.

Dickens's treatment of Fagin is dealt with by Lauriat Lane, Jr., in '*Oliver Twist*: A Revision' (*T.L.S.*, 20 July). In the original serial form, Fagin at his trial is constantly referred to as 'the Jew'; later Dickens omitted the offensive emphasis on Fagin's race. Mr. Lane's article gave rise to some correspondence concerning Dickens's attitude towards the Jews (27 July and 3 Aug.). Further letters (5 and 26 Oct., 28 Dec.) discuss the problem of the relationship of Leigh Hunt and Landor to Skimpole and Boythorn in *Bleak House*.

Dickens arrived in America in 1842, and soon took a dislike to certain aspects of American life. It was rumoured that this resulted from his loss of money in an Illinois land speculation company—the Cairo City and Canal Co.—and a suggestion has been made that he went to America principally to see Cairo, which he later pilloried as 'Eden' in *Martin Chuzzlewit*. In *Dickens's Western Tour and the Cairo Legend* (S. in Ph., Jan.) Gerald G. Grubb shows that there is no evidence for such an investment; Dickens's impressions of Cairo were gathered merely from a trip on the Mississippi which by chance took him past the settlement.

Martin Chuzzlewit was dedicated to Miss Burdett Coutts, the

heiress and philanthropist. K. J. Fielding comments on the friendship between *Dickens and Miss Burdett Coutts* in *T.L.S.* (2 and 9 Mar.). Their letters over a period of years show their affectionate relationship, and it is to this friend that Dickens was most anxious to justify his separation from his wife. In a difficult situation Miss Burdett Coutts succeeded in remaining on good terms with both parties, and always hoped that a reconciliation would take place. A second article by K. J. Fielding (*R.E.S.*, Apr.) comments on *Sir Francis Burdett and 'Oliver Twist'* in 1838.

Another acquaintance of Dickens was Mrs. Christian, whose *Reminiscences of Dickens* while on a visit to Broadstairs in 1841 are described by J. C. Maxwell (*R.E.S.*, Jan.).

A considerable correspondence exists between Hood and Dickens. Dickens began it by writing to thank Hood for an appreciative review of *The Old Curiosity Shop* in 1841, and they remained good friends until Hood's death four years later. Alvin Whitley (*H.L.Q.*, Aug.) publishes *Some New Letters* from Hood on literary and personal subjects, which show his dependence on Dickens for advice and for a stability which he himself lacked. Whitley also discusses *Thomas Hood as a Dramatist* (his pieces were mainly unpretentious farces) in the *Univ. of Texas Studies in English*.

J. E. Kite describes a copy of *Wuthering Heights* in his possession (*T.L.S.*, 16 Mar.) which has some minor manuscript corrections by Emily Brontë not used by Charlotte for the second edition. Other letters (30 Nov. and 21 Dec.) concern the text of Emily Brontë's poems.

Social Analysis in the Novels of George Eliot is the subject of a lengthy article by Claude T. Bissell (*E.L.H.*, Sept.), who suggests that George Eliot's own social experience on several different levels accounts for her success in avoiding a 'class' point of view; in *Adam Bede* she depicts a rural community, in *The Mill on the Floss* the characters are principally successful diligent citizens (treated somewhat ironically), while *Middlemarch* concerns the prosperous provincial middle class during the period immediately preceding the Reform Bill—a society of considerable depth and complexity.

Darrel Abel has made a study of *The Scarlet Letter* for

Hawthorne's Pearl: Symbol and Character (E.L.H., Mar.). The child Pearl is not a fully realized character, but is used as a regenerative symbol in the redemption of her mother, who has been ostracized from society on her account. Like Wordsworth's Lucy, Pearl is a romantic child of Nature, which quickens her sensibilities and makes her receptive to moral truths. Several of Hawthorne's minor tales are used by Q. D. Leavis to illustrate *Hawthorne as Poet* (*Sewanee Review*, spring and summer), by which the writer would indicate that although Hawthorne is a sociological novelist, he employs the poetic technique of allegory and symbolism.

XIV

THE NINETEENTH CENTURY AND AFTER

II

By MARJORIE THOMPSON

R. L. STEVENSON, because of the recent centenary, and D. H. Lawrence, because it seems impossible to leave him alone for long, have attracted most attention in the period under survey, which has, as a whole, stimulated an unusual amount of critical work, partly because the turn of the half-century aroused a general desire to assess its literary achievement.

The Stevenson Centenary volume¹ is not striking. A brief biography and scrappy extracts are hardly dignified enough for the occasion, but the illustrations by Mackay are memorable, and imaginatively Stevensonian in spirit.

*Stevenson and Edinburgh*² is a slight account by a devoted citizen commemorating one of his most distinguished fellows, and is admittedly 'as much about Edinburgh as about Stevenson'.

On the other hand Janet Adam Smith's edition of the Poems³ makes a positive contribution to scholarship and is likely to prove indispensable to serious students. Apart from putting the poems in their right perspective in Stevenson's work as a whole, she exposes the astonishing fallibility of earlier posthumous editions, which upheld the collector's rather than the critic's values in a commercial spirit, reproducing indiscriminately the whole of the unpublished poems, without any selection, and what is worse, without any serious examination of manuscripts, the result being proof that bibliographical research may find as fruitful a field in the twentieth

¹ *A Salute to R. L. S. An Illustrated Selection from the Works of Robert Louis Stevenson Commemorating the Centenary of his Birth*, ed. by Frank Holland. C. J. Cousland. pp. ix + 222. 12s. 6d.

² *Stevenson and Edinburgh. A Centenary Study*, by Moray McLaren. Chapman & Hall. pp. 175. 8s. 6d.

³ *Robert Louis Stevenson. Collected Poems*, ed. by Janet Adam Smith. Hart-Davis. pp. 572. 18s.

as in the seventeenth century. She has tracked down the manuscripts, carefully collated them, revealed gross inaccuracies of transcription (including such glaring misprints as the incorporation of Stevenson's flippant marginal comments, 'Quite so', 'jes' so' into the text of a poem), and has thus added an ordered and representative selection of the posthumously printed poems to those printed in Stevenson's lifetime. The edition is excellently produced and annotated.

D. H. Lawrence has suffered in a different way from indiscriminate attention. All critics assume that he has been hopelessly 'misunderstood' and attempt to throw 'new light' upon him. Indeed, so much 'new light' has been thrown that he is in danger of being completely blotted out in the glare of it. The trouble probably lies in the particular nature of the philosophy with which his novels are 'fortified', if that is the right word. Vivian de Sola Pinto's lecture⁴ in the University of Nottingham puts this very clearly. He compares Lawrence with Wordsworth from the point of view of the difficulty of analysing a philosophy which 'comes forth from the depths of his being'. (A misprint is responsible for the delightfully apt portmanteau-word 'vission' to describe Lawrence's message.) The lecture contributes much to the interpretation of Lawrence, drawing attention to the vigorous tradition of natural, non-literary culture which he inherited from his Midlands background. Pinto asserts that every artist 'is a product of the people he associates with in his youth'; and indeed Jessie Chambers and her family, with their combination of earthy rural stability and vital intellectual passion, were deeply involved in the production of Lawrence; one wonders if he ever really met the right people in later life.

The same question arises from William Tiverton's interesting study,⁵ where, in examining Lawrence for the first time from the Christian angle, he points out the tragedy of his misunderstanding of Christianity—that 'he was never introduced to anyone who could have given him an inkling of the ontological emphasis in authentic Christian and Catholic tradition'. This is a quiet, profound book,

⁴ D. H. Lawrence, *Prophet of the Midlands*, by Vivian de Sola Pinto. pp. 24.

⁵ D. H. Lawrence and *Human Existence*, by William Tiverton. Rock-cliff Press. pp. xvi + 140. 12s. 6d.

appreciative of the deep religious spirit in Lawrence and reaching an interesting definition of *Lady Chatterley's Lover* as 'a great symbolic drama with a vast religious theme and liturgy'. The author traces Lawrence's passionate search for a God with sympathetic insight, discerning that the God he finally created, from an amalgam of all kinds of Gods, was the God of Life. He claims three positive contributions to scholarship: an examination of the changes in the three drafts of *Lady Chatterley's Lover*; the relation between Lawrence and existentialism; and his debt to the Russian, V. V. Rozanov, for his theories of 'pan-sexualism'. This wise book deserves T. S. Eliot's foreword.

A lighter, but sane analysis of Lawrence is worked out by Anthony West⁶ in the English Novelists Series, which is successful in its aim of introducing and summing up. He is incisive and perceptive in his estimate of the true values in Lawrence; and he clears away much rubbish.

H. T. Moore⁷ is better on the 'Life' than on the 'Works', having amassed vast biographical detail, fortified with maps and photographs. It is more valuable informatively than interpretatively, for the criticism is somewhat elementary, but there is an interesting study of the parallel between *Women in Love* and the Siegfried legend.

Lawrence's fitful friend, Katherine Mansfield, has found an understanding but judicial critic in Sylvia Berkman.⁸ She rescues her from the 'wash of sentiment' she has been engulfed in and supplies the first full biography and appreciation, concluding, in a considered estimate of her achievement, that she is 'not a writer of magnitude', but that 'in the way in which she conveys the emotional vibration between characters . . . the filaments of intimate experience . . . she has her place in literature'. The book is direct and straightforward in its presentation of this restless, complex character, and while giving what appears to be an authentic portrait of her as a woman, quietly but firmly lays the chief emphasis on her development as an artist.

⁶ *D. H. Lawrence*, by Anthony West. Arthur Barker. pp. 152. 7s. 6d.

⁷ *The Life and Works of D. H. Lawrence*, by Harry T. Moore. Allen & Unwin. pp. 400. 25s.

⁸ *Katherine Mansfield. A Critical Study*, by Sylvia Berkman. O.U.P. pp. 246. 21s.

The list of prose writers under survey is closed by two who have attracted selectors. Hesketh Pearson has edited a collection of the best of Wilde's essays,⁹ and claims in the introduction that from them one gets the clearest view of Wilde's personality. It reproduces the whole of the extraordinary and in some ways far-seeing document, *The Soul of Man in Socialism*.

The same purpose of giving a portrait of a personality lies behind the superbly produced limited edition of selections from the letters and diaries of Logan Pearsall Smith,¹⁰ with an excellent introduction by John Russell.

Hardy makes an appropriate link between the prose-writers and the poets, and one is glad to see a reissue of the Golden Treasury edition of his Poems,¹¹ with G. M. Young's introduction, perhaps the best appreciation of Hardy's poetry in existence.

Desmond Hawkins's study in the English Novelists Series¹² is fresh and lively, interesting in noting the 'spirit of balladry' in the novels, but somehow too small, never quite rising to the responsibilities of treating an artist of Hardy's stature. 'Nature' is hardly touched upon.

Marguerite Roberts provides an elaborate and detailed study,¹³ with full texts, of the various dramatized versions of *Tess of the D'Urbervilles* and of Hardy's attitude to them, and negotiations with the theatre people. It is a piece of assiduous research in the tracking down of facts, but the chief interest for the student lies in the revelation that, although the part of Tess attracted the greatest actresses of the time, Hardy in dramatic form, like Jane Austen, loses most of his essential self; stripped of his descriptions and comments, and of something indefinable which concerns relation of the parts to the whole, only the 'Ancient Mariner' remains.

There follow three other writers of verse and prose, all represented

⁹ *Essays by Oscar Wilde*, ed. by Hesketh Pearson. Methuen. pp. xiii + 298. 10s. 6d.

¹⁰ *A Portrait of Logan Pearsall Smith, drawn from his Letters and Diaries*, selected by John Russell. Dropmore Press. pp. 173. £4. 4s., £2. 2s.

¹¹ *Selected Poems of Thomas Hardy*, ed. by G. M. Young. Macmillan. pp. xxxiv + 204. 5s.

¹² *Thomas Hardy*, by Desmond Hawkins. Arthur Barker. pp. 112. 7s. 6d.

¹³ *Tess in the Theatre*, by Marguerite Roberts. Univ. of Toronto Press. pp. cviii + 225. 30s.

by selections—Davies,¹⁴ Belloc,¹⁵ and Blunden.¹⁶ *The Essential W. H. Davies* is designed successfully to show that the 'essence' was compounded of both nature and human nature, and has a pleasant personal introduction. The Belloc selections are widely representative and lead one to the conclusion that we are not healthy and well nourished enough today to appreciate fully this robust and secure-spirited man, so full of vitamins, physically and spiritually. Blunden seems nearer to us, but not really of us; the horror of World War I was enough for him; Kenneth Hopkins rightly asserts that he is not 'to be lumped with the Georgians', but he does not seem sufficiently angry or despairing to be a 'modern' and take his place beside the two poets who follow.

Elizabeth Drew's study¹⁷ of T. S. Eliot's poetry is modest, but learned and closely detailed, and successful in always keeping the 'large design' in view, for it is her intent to 'write of the body of the poetry as a process of growth and the integration of a personality'. For the first time Eliot's development is outlined as an organic whole. The book needs to be read alongside a volume of the poems, for line by line Miss Drew steadily pursues her course through the mazes of symbol, imagery, and allusion, to arrive every now and then at an illuminating generalization or comment. Though deprecating too much emphasis on the 'psychological approach' she gives a valuable analysis of Eliot's relationship to Jung and his theory of 'archetypal images'.

A more limited but useful line of approach is opened up in *T. S. Eliot et La France*,¹⁸ which traces the influence of his extensive reading in French literature on *ce poète érudit*.

Eliot himself, still hammering at the problem of poetry and drama,¹⁹ in his analysis of his personal experiments and failures,

¹⁴ *The Essential W. H. Davies*, selected by Brian Waters. Cape. pp. 333. 12s. 6d.

¹⁵ *Hilaire Belloc, An Anthology of his Prose and Verse*, selected by W. N. Roughead. Hart-Davis. pp. 283. 15s.

¹⁶ *Edmund Blunden, A Selection of his Poetry and Prose*, made by Kenneth Hopkins. Hart-Davis. pp. xvi + 374. 15s.

¹⁷ *T. S. Eliot. The Design of His Poetry*, by Elizabeth Drew. Eyre & Spottiswoode. pp. xvi + 256. 12s. 6d.

¹⁸ *T. S. Eliot et La France*, by Edward J. H. Greene. Études de Littérature Étrangère et Comparée. Boivin. pp. 248.

¹⁹ *Poetry and Drama*, by T. S. Eliot. Faber. pp. 35. 7s. 6d.

proves himself the best critic of his own plays, and arrives at yet another definition of the needs of poetic drama—that it should ‘present at once the two aspects of dramatic and of musical order . . . without losing that contact with the ordinary everyday world with which drama must come to terms’.

In a different way Auden struggles to ‘come to terms’, or rather to make contact, with everyday life, as Richard Hoggart’s Essay²⁰ proves. This is a good account of Auden’s development which ends in disappointment, for Auden ‘seems to have gone sour, depressingly religious, forbiddingly absolutist’. He battles with the problems of our time, but does not seem to know for whom he is writing. Perhaps it is this need for an audience which is his weakness and separates him from Eliot, who lets the poetry speak for itself and not for anybody else.

After following the struggles of the poets to forge a dramatic form adequate to ‘show the very age and body of the time his form and pressure’, criticism of the actual theatre reads somewhat frivolously, lending itself to chatty reminiscence, sprinkled with nostalgic photographs, delightful in themselves but providing only the raw material of criticism and research rather than the finished article. *Edwardian Theatre*²¹ and *Theatre of Two Decades*²² are pleasant books of this nature.

Lynton Hudson²³ skims lightly over a hundred years of theatre history, deliberately leaving out any detailed examination of those mere camp-followers, the dramatists, as the theatre, he points out, has often cheerfully flourished without them and they have already received too much attention. He therefore concentrates on the theatre as distinct from the drama, a significant distinction. The book is annoyingly devoid of references from the student’s point of view, but makes a valuable comment on the part played by the new type of intelligent, well-educated young woman in creating an

²⁰ Auden. *An Introductory Essay*, by Richard Hoggart. Chatto & Windus. pp. 256. 12s. 6d.

²¹ *Edwardian Theatre*, by A. E. Wilson. Arthur Barker. pp. 256. 21s.

²² *Theatre of Two Decades*, by Audrey Williamson. Rockcliff Press. pp. xv + 391. 25s.

²³ *The English Stage 1850–1950*, by Lynton Hudson. Harrap. pp. 223. 10s. 6d.

audience for Shaw; throughout the book the audience is taken fully into account.

The most distinguished contribution in this field is Desmond McCarthy's collection of critiques of Shaw.²⁴ Extending as they do over a period of forty years of 'exposure' to Shaw, they are valuable in showing what good hard-wearing material he is, and how little the critic's views have had to be modified. This is one of the most satisfying interpretations that has yet appeared of the most elusive of 'sprites', and is also an indication of the critical insight of the author. As early as 1907 one finds McCarthy exploding the nonsense about Shaw's characters being 'mere mouthpieces', nonsense which obstinately survives in modern criticism. Even at that early stage he had created a sizeable collection of unforgettable individuals, destined to pass, like those of Dickens, into general conversation. On the other hand he is quick to point out Shaw's weaknesses, regretting, for example, his abandonment of the closely-knit structure of the earlier plays for his later plotlessness. His acute summing up of Shaw's dominant characteristic as 'a strange sense of proportion' sets him among the great comic writers, who all have in common an abnormal sense of the normal.

The only other study of an individual dramatist is Jan Setterquist's intriguing, if slightly overstrained, analysis of Synge's debt to Ibsen,²⁵ a debt which one would certainly have never expected of him. At first sight the *Playboy* and *Peer Gynt*, *Riders to the Sea* and *Rosmersholm*, Nora and Norah, seem strange relations, but there is no doubt a superficial similarity and this is most clearly recognizable in *The Well of the Saints* and *The Wild Duck*, in the common symbolism of sight and the inability to live in the full daylight of truth. The thesis is ingenious and fascinating.

The American contribution to criticism of the drama consists of Glenn Hughes's long and laboriously detailed textbook²⁶ on the

²⁴ *Shaw*, by Desmond McCarthy. Macgibbon & Kee. pp. ix + 217. 12s. 6d.

²⁵ *Ibsen and the Beginnings of Anglo-Irish Drama. I. John Millington Synge*, by Jan Setterquist. Uppsala Irish Studies. pp. 94.

²⁶ *A History of the American Theatre 1700-1950*, by Glenn Hughes. Samuel French. pp. ix + 562. \$5.00.

history of the American drama from the days of the early settlers (whose Puritan principles forbade their bringing any of their native dramatic tradition overseas) to the present day. It does not claim to offer original material, but is a useful factual survey. Like much of the American criticism now coming up for consideration it contains excellent material which needs more thorough digestion to produce a final estimate.

*The Hawthornes*²⁷ is a family history, supported by all the American passion for genealogies, and throwing some light, if heredity is anything to go by, on the 'blackness' in the soul of Hawthorne.

William H. Gilman's study of Melville²⁸ aims to show how far *Redburn* is autobiographical. It is a balanced, heavily detailed piece of scholarship which confirms the general view that though Melville may not have directly transcribed personal experience, he needed it as the basis of his work, which is rightly defined as 'heightened journalism'.

Stephen Crane, the subject of John Berryman's contribution to the American Men of Letters Series,²⁹ is the same type of artist from this point of view. Berryman's is a clear and comprehensive account showing a good deal of insight, and is a notable contribution to the series. He keeps his eye on Crane as an individual—lonely, restless, rebellious, seeking excitement—but brings out well his importance to American literature as a whole. His *Maggie* 'initiated modern American writing', with its choice of subject, naked presentation, and determination to face the ugly truth. The impressionistic technique, the detachment combined with intense pressure, the refusal to accept the accepted—these mark an essentially 'modern' writer, lashing out at society, dwelling on the horrors as well as the glories of war, and capable of unforgettably vivid writing.

F. O. Matthiessen's account, in the same series, of Theodore Dreiser,³⁰ another rebel and outsider, seems to have caught some of its subject's heavily dynamic quality. There is really very little to say about Dreiser except to describe what he wrote. His importance

²⁷ *The Hawthornes. The Story of Seven Generations of an American Family*, by Vernon Loggins. Columbia Univ. Press and O.U.P. pp. 365. \$5.00. 32s. 6d.

²⁸ *Melville's Early Life and Redburn*, by William H. Gilman. New York Univ. Press. pp. ix + 378. \$5.00.

²⁹ *Stephen Crane*, by John Berryman. Methuen. pp. xv + 347. 15s.

³⁰ *Theodore Dreiser*, by F. O. Matthiessen. Methuen. pp. 267. 15s.

is just that. Now it seems obvious stuff, often overworked, but he is to be credited with trying to reach the transcendental mysteries behind the sordid disaster of modern civilization. 'Man is not living, but being lived, by something which needs not only him, but billions like him, in order to express itself.' This is the conclusion he reached in his tortured efforts to reconcile Darwinism, radical politics, and the facts of life. It could give rise to high tragedy, but the protagonists are so ugly that the terrible overwhelms the pitiful and the proper purgation is not achieved. The transforming light of imagination does not play on these American tragedies; and violent emotional reaction is not an adequate substitute.

After this examination of rancours, ruthlessness, and realism (Ben Jonson's definition of the letter R aptly describes one's reactions) it is a relief to turn to David Daiches's critical introduction to *Willa Cather*.³¹ It progresses briskly, is detached, academic, and cool, and reveals that Willa Cather had found a more stable and permanent scale of values than her two predecessors in this survey. She examines 'the impact of a young country on sad, sensitive Europeans and the merging of their cultures and backgrounds' and in so doing 'transcends national problems to illuminate one of the greatest questions about civilisation'. The author rightly mentions the 'civilized' quality in her novels, her respect for tradition, her hatred of naturalism, and in this proves that she is one of America's most mature artists, for she has realized that art is not merely a red-hot transcription of life, but has in the first place an aesthetic aim, cool to the outer touch, whatever combustions may go on within.

Turning to American poetry we find two studies of Whitman. The first is an excellent American translation of a profound work by a Danish scholar, the late Frederik Schyberg.³² Whitman is placed in clear perspective as part of a trend in world literature, for the first time establishing in America a break with the European tradition. His development is traced with illuminating care; and

³¹ *Willa Cather, A Critical Introduction*, by David Daiches. Cornell Univ. Press and O.U.P. pp. vi + 193. \$2.75. 18s.

³² *Walt Whitman*, by Frederik Schyberg. Translated from the Danish by Evie Allison Allen. Introduction by Gay Wilson Allen. Columbia Univ. Press and O.U.P. pp. xv + 387. \$5.00. 32s. 6d.

all through the phases of his democratic enthusiasm, his 'oriental mysticism', his 'cosmic consciousness', and his eroticism he is shown as gradually emerging from the prophet to the lyric poet. And as such he stands supreme—'one of the unique and original lyricists in world literature, whose influence has reached literary circles in every country'. Johannes V. Jensen's interpretation, aptly quoted, sums him up: "Whitman towers among the great erratics, but not among the harmoniously adjusted great." As the introduction claims, 'the Danish author has penetrated further into Whitman's psychology than anyone else', and one is grateful for this translation.

Joseph Beaver's³³ is a revealing account of Whitman's knowledge of science. As a result of what must have been extremely laborious checking he establishes the astounding accuracy of Whitman's astronomical observations and references, and shows that many of the key-words in his philosophy are technical terms in that and other sciences. 'Perturbation' takes on a fuller significance, so does his favourite 'adhesion', with the discovery that the one is an astronomical the other a phrenological term. The fusion between scientific materialism and spirituality in Whitman is brought out clearly, and this could itself explain his importance in modern literature.

The Americans also have their share in the numerous attempts to sum up the literary achievement of the twentieth century. A rough comparison of the American and the English assessments would point to the fact that whereas the Americans have on the whole been preoccupied with the problems of rapidly increasing wealth, materialism, and social injustice, the English have somewhat wearily got beyond that and are trying to find their lost soul again, and more than that, through having been out of touch with it for so long, are not even sure what it is they are looking for. *The Critical Period in American Literature*³⁴ goes back to the eighteen-nineties and gives a detailed survey of what is conventionally defined as the conflict between the romantic and the realistic schools which raged at that time.

³³ *Walt Whitman, Poet of Science*, by Joseph Beaver. King's Crown Press and O.U.P. pp. xv + 178. 18s.

³⁴ *The Critical Period in American Literature 1890–1900*, by Grant C. Knight. Univ. of North Carolina Press and O.U.P. pp. xi + 208. \$3.50. 28s.

Heinrich Straumann's outline of American literature in the twentieth century³⁵ in Hutchinson's University Library series is concise, and particularly interesting as the comment of a European observer. It does not aim at completeness, but concerns itself chiefly with attitudes and basic conceptions, stressing the force in American literature of pragmatic philosophy—'what is successful is good'. Straumann's comments are suggestive, with a grasp of essentials. There are excellent references and handy little bibliographies at the bottom of the pages, which increase the value of the book as an outline summary.

Of the various accounts of twentieth-century English literature the most acute is Vivian de Sola Pinto's *Crisis in English Poetry*,³⁶ published in the same series. He gives a sharp outline of the pattern of things without cumbersome detail. His definite point of view is indicated in the caustic dismissal of Housman and Kipling, the eloquent reticence about Pound, and the analyses of the chief figures—Hardy, Hopkins, Eliot, Yeats, Edith Sitwell. The book is remarkable for illuminating evocations of the changing social background and its influence on modern literature. The public-school, upper middle-class culture of the 'Georgians', the 'hard, clear, brilliant' ideal of the Imagists—these are admirably summarized and assessed, spiced with astringent intolerances and prejudices. The 'crisis' is defined as one in which 'a new kind of poetry was needed to express that "schism in the soul" which is the most significant fact in the modern world and at the same time to attempt the supremely difficult task of overcoming it and creating a new spiritual integration, thus defying, at any rate on the imaginative plane, the process of standardization which was proceeding rapidly in an industrialised society'. On this problem is brought to bear the essential genius of the great English poets—that they explore both the 'inner and the outer world', as Shakespeare and Milton did—and not as mere 'tourists' either; Pinto leaves no doubt that this is the particular achievement of T. S. Eliot.

A. S. Collins's survey³⁷ of twentieth-century literature, though

³⁵ *American Literature in the Twentieth Century*, by Heinrich Straumann. Hutchinson. pp. vi + 189. 7s. 6d.

³⁶ *Crisis in English Poetry, 1880–1940*, by V. de Sola Pinto. Hutchinson. pp. 228. 7s. 6d.

³⁷ *English Literature of the Twentieth Century*, by A. S. Collins. Univ. Tutorial Press. pp. vi + 376. 8s. 6d.

directed to a 'commoner' audience, is nevertheless a sensible and useful book which drops everything neatly into place, is excellent on Edith Sitwell, and gives a valuable account of minor as well as major figures. It also stimulates a desire to explore farther for oneself.

J. Isaacs's³⁸ *Assessment of Twentieth Century Literature*, being a reprint of his Third Programme broadcasts, has, of course, an approach specially designed for that purpose, but within the framework much learning and discrimination combine to give a comprehensive survey interspersed with shrewd comments. He has caught the themes which have been elaborated to a greater or lesser extent throughout the foregoing books—disintegration, loneliness, tension, the lack of a myth, the problem of time. Thus it provides a kind of summary of the whole.

As an important postscript to this section on literary histories mention must be made of the reissue of *The Victorians and After*,³⁹ now brought up to date. With its comprehensiveness, its firm grasp on literature in relation to life, and its excellent bibliographies and summaries, it is a standard book of reference.

It remains to note some shorter studies and monographs. The Andrew Lang Lectures at the University of St. Andrews for 1949 and 1950 have been published, the one on the Casket Letter Controversy⁴⁰ and the other on his journalism;⁴¹ Swiss Studies in English have produced one essay on Graham Greene⁴² and one on the 'Bildungsroman',⁴³ and, finally, making a dignified close, there are monographs on two leading scholars of our time, R. W. Chambers⁴⁴

³⁸ *An Assessment of Twentieth Century Literature*, by J. Isaacs. Secker & Warburg. pp. 188. 8s. 6d.

³⁹ *The Victorians and After: 1830–1914*, by Edith C. Batho and Bonamy Dobrée. Revised edition. Cresset Press. pp. 360. 10s. 6d.

⁴⁰ *Andrew Lang and the Casket Letter Controversy*, by J. B. Black. Nelson. pp. 40. 2s. 6d.

⁴¹ *Andrew Lang and Journalism*, by J. B. Salmond. Nelson. pp. 35. 2s. 6d.

⁴² *Graham Greene und sein Werk*, by Josef Rischik. Bern: A. Francke. pp. 114. Sw. Fr. 60.

⁴³ *Der englische Bildungsroman bis in die Zeit des ersten Weltkrieges*, by Hans Wagner. Bern: A. Francke. pp. 105. Sw. Fr. 8.50.

⁴⁴ *R. W. Chambers. A Portrait of a Professor*, by C. J. Sisson. The 1st Chambers Memorial Lecture delivered 16 Nov. 1950 at University College, London. H. K. Lewis. pp. 20. 3s. 6d.

and G. M. Trevelyan,⁴⁵ both giving an admirable account of their subject, and reminding us that even in the midst of the 'turning world' mirrored in the criticism of this period there exists a 'still centre'.

By FREDERICK S. BOAS

This section may appropriately begin with a notice of J. C. Ransom's article on *The Poetry of 1900–1950* (*E.L.H.*, June). He begins by indicating some general poetic effects characteristic of the twentieth century. The first is the relaxation of the traditional metres or their collapse into free verse, which is kept poetic by 'an unusual mastery of strong imaginative idiom'. The second is the quantity of what Ransom calls 'hateful poetry'—satiric poetry having for its target the present or any age. The third is the extreme condensation and consequent difficulty of some of the century's poetry.

Ransom then attempts a somewhat surprising classification of the poets of 1900–50, British or American, likely to survive. In an inferior category he names ten, including Bridges, W. de la Mare, Masefield, and Ezra Pound. Above these but not major are A. E. Housman, W. Stevens, W. Auden, Dylan Thomas. In the major class he places Hardy, Yeats, E. A. Robinson, Frost, and T. S. Eliot, and among these he gives Hardy something of pre-eminence. What will be Time's verdict, 'forty years on'?

The following notices of articles begin, as usual, with those on American writers.

In *Whitman on Beethoven and Music* (*M.L.N.*, Dec.) Herbert Bergman gives extracts from an unpublished article, 'Walt Whitman and Music: Personal Reminiscences' by Mrs. A. W. Moore, of which there is a typescript in the collections of the State Historical Society of Wisconsin. She tells that Whitman always asked her to play for him Beethoven's Sonata Appassionata, op. 57. In it 'he found the never-ending conflict between the Old and the New in the human soul, as well as in the outer world, a conflict in which the New ultimately gains magnificent ascendancy'. He also often asked for Sonata op. 26. Whitman also made the prophecy, not hitherto

⁴⁵ G. M. Trevelyan, by J. H. Plumb. Longmans. Published for the British Council and National Book League. 1s. 6d.

fulfilled, that 'one even greater than Beethoven will yet arise in our midst', and that there would one day come from the heart of America 'the noblest music the world had yet known'.

John W. Nichol in *Melville and the Midwest* (P.M.L.A., Sept.) discusses the influence on the novelist's writings of an inland trip which he took, probably in 1840, to the edge of what was then the American frontier. This was a little-known visit which he paid in the summer to his uncle Thomas, who had settled in Galena, Illinois, where he became a prominent citizen. Of the routes available Nichol holds that Melville chose the New York Canal and the lakes. Among the references to the latter he quotes the description in *The Town-Ho's Story*, with the allusion to the overlooking Fort Macaw. Arriving in Chicago Melville would have to travel to Galena by stage-coach across the prairies, and imagery from them left its mark, particularly on his poems. His return journey was probably by the Mississippi-Ohio River highway. Allusions in *Moby Dick* and *Mardi* indicate his familiarity with the upper Mississippi. And Melville chose a Mississippi steamboat as the background for his interpretation of American character in *The Confidence-Man*, which contains a number of allusions to landmarks of the river.

On the other hand, Tyrus Hillway in *Melville as Amateur Zoolologist* (M.L.Q., June) shows that in *Mardi* his descriptions of sea life in the Pacific were often erroneous. He instances the swordfish, the remora, and the shark. But Hillway sums up that 'the splendors of *Moby Dick* undoubtedly had their origin in the fertilizing slime of the *Mardi* experiment'.

Millicent Bell in *Pierre Bayle and 'Moby Dick'* (P.M.L.A., Sept.) examines the debt of the novelist to the French *philosophe*. Melville early in 1849 bought in 'great old folios' an English translation of Pierre Bayle's *Dictionnaire historique et critique*. As Melville was a poor linguist it was only in such a work that he could find what thinkers ancient and modern could say about the great speculative questions, such as 'Why has God wrought evil in the world?' Melville was opposed to the nineteenth-century idealists' denial of evil, and Bayle in his *Dictionary* attacked older examples of the same view, such as Spinoza and Descartes. That he influenced Melville directly Miss Bell shows by comparing with articles in the

Dictionary passages in *Moby Dick* dealing with the story of Jonah, the likeness between certain features of Ahab and Bayle's conception of Zoroaster, and 'the whale's biological mystery linked with divine unknowableness'.

H. M. Campbell uses *The Hanging Scene in Melville's 'Billy Budd, Foretopman'* (*M.L.N.*, June) as an argument against the view that Melville ended *Billy Budd* at peace with God and the world. Critics of Melville's pessimism had pointed out that tragic heroes like Ahab and Pierre had invited their own fate by their errors. Campbell holds that Melville created *Billy Budd* as a proof that 'in a universe like ours not even a Christ-like innocence is any protection against universal doom'. In support of this claim Campbell quotes verbal differences between the short story version, *Baby Budd, Sailor*, and the novel, in which the religious symbolism is toned down, as it tended to obscure the irony. And in the epilogue added in the final version there is a completely realistic version of the tragedy, to correct any possible misinterpretation.

P.M.L.A. (June) contains two studies of Melville. Nathalia Wright finds in *Mardi* his most important work dealing with the search for a perfectly balanced *Head and Heart* in a man. J. W. Schroeder claims in *Sources and Symbols for Melville's 'Confidence-Man'* that this, though among his least-known works, is one of his most valuable.

In *Melville's 'Pleasure Party' and the Art of Concealment* (*P.Q.*, July) Walter Sutton discusses *After the Pleasure Party*, the second of a group of poems privately published in 1891 under the title *Timoleon*. The speaker is Urania, who after long ignoring the demands of sex falls a victim to an unrequited passion of love. The poem is influenced by the myth of an androgynous person in the *Symposium* of Plato and by the legend of Sappho's love. These allusions, in Sutton's view, have made the poem less comprehensible to readers of the present day, and help to account for the different interpretations of it. His own is that 'the poem appears not merely as a consideration of the effects of frustration in love upon the personality of a man or woman, but rather as a concern for the effect upon an individual, as artist, of a frustrated bisexual love so confusedly oriented as to prevent the adjustment and fulfilment which the poet feels necessary to sustained creative effort'.

John H. Raleigh discusses *Henry James: The Poetics of Empiricism* (P.M.L.A., Mar.). He states that human consciousness was the real subject of James's novels, and that 'the movement of the story progresses as various bundles of consciousness impinge upon one another, attracted or repulsed or drifting'. Raleigh argues that James's conception of personality was based upon the psychology of Locke, where the mind is a *tabula rasa* written upon by experience, or sense impressions. Hence personality is passive rather than active, and there is ambiguity in human relationships.

These characteristics distinguish all James's novels but they are more marked in the later ones, as 'his technique had become completely functional and spoke these basic characteristics in style and structure as well as in theme and action'. In illustration Raleigh takes in succession three characters from *The American*, *The Princess Casamassima*, and *The Golden Bowl*. Raleigh's final summing-up is that James's 'true meaning is his technique which has a grammar, rhetoric and logic beyond and above the "subject matter" of his novels and stories'.

In *The Inadequate Vulgarity of Henry James* (P.M.L.A., Dec.) Ilse D. Lind records how James, after the first-night failure of his play *Guy Domville* in January 1895, complained not only that he had not met 'the vulgar need' in that piece, but that twenty years ago he had been asked by Whitelaw Reid to make the letters that he was writing from Paris to the *New York Tribune* as 'vulgar as he could'. This leads Ilse Lind to relate in full the story of James's connexion with that paper, which began with a contract in August 1875, and the publication of his first letter in the *Tribune* on the following 11 December. Lind describes the letters as surprisingly good reading for one who enjoys James and shares many of his aesthetic interests, and his tendency to be analytical. But they were not popular journalism, and a letter from Reid on 16 August 1876, with James's reply on 30 August, brought the contract to a close, though leaving memories that rankled.

E. A. Poe's debt in *The Raven* to Elizabeth Barrett's *Lady Geraldine's Courtship* and Dickens's *Barnaby Rudge* has been generally recognized. In *Christopher North and the Genesis of 'The Raven'* (P.M.L.A., Mar.) William H. Gravely, Jr., restates and strengthens the claim of Christopher North (John Wilson) to have originally inspired Poe's poem. In 1857 John R. Thompson in an

unsigned article in the *Southern Literary Messenger*, while acknowledging Poe's debt to Miss Barrett, maintained that the germ of the poem was to be found in *Noctes Ambrosianae*, no. xli, in *Blackwood's Magazine*, March 1829. Common to both, in Gravely's words, 'is a raven that has sought shelter indoors on a gloomy night. Common to both, also, are the bird's inability to speak, the satanic look in its eye, and its uncanny behavior in general.' Gravely finds strong confirmation of this view in an echo by Poe in his first review of *Barnaby Rudge*, while it was in publication, of the Ettrick Shepherd's words in *Noctes*, 'each wi' his specific character too—and the aught makin' ane aggregate—or whole'. Gravely further suggests that Poe may have been indebted to Wilson's *Noctes*, no. xlvi, and to his essay 'A Glance over Selby's Ornithology' in a volume which Poe reviewed very favourably.

Charles Anderson, the editor of Sidney Lanier's *Works* (1945), prints in *Lanier and Science: Addenda* (*M.L.N.*, June) some fragments of his handwriting which have since been found, and are now in the Johns Hopkins University Library. They were written in the last years of his life, 1877–81, and show that 'he was working towards a stronger and more sombre music than the confident songs produced by the cosmic optimism of his middle period'.

In the same issue of *M.L.N.* E. S. Fussell interprets the somewhat puzzling transition of thought in the sestet of E. A. Robinson's poem *Credo* from 'the black and awful chaos of the night' to 'the coming glory of the Light'.

G. A. Knox discusses *Quest for the Word in Eliot's 'Four Quartets'* (*E.L.H.*, Dec.). His main thesis is that the word in the various sections of the poem 'points to a spiritual meaning beyond its literal sense, to significance beyond sense apprehension. It has multiple meanings, the literal, moral and mystical.' This is developed and illustrated in detail in a subtle, somewhat involved study.

Stephen Stepanchev in *The Origin of J. Alfred Prufrock* (*M.L.N.*, June) suggests that T. S. Eliot took this very unusual name from the Prufrock-Littau Company, furniture dealers in St. Louis, the poet's birthplace, when *The Love Song* was published in 1915. Mr. Eliot has stated that he has not any recollection 'of having acquired the

name in this way, but I think that it must be assumed that I did, and that the memory has been obliterated'.

A[rnold] D[avenport] contributes *More Notes on 'The Waste Land'* to *N. and Q.*, 8 Dec. (see *Y.W.* xxxi. 259). He enlarges upon Eliot's debt to Conrad's story *The Return*, pointed out by R. L. Morris, and indicates verbal echoes of *Othello* and, possibly, of Browning's *Childe Roland to the Dark Tower Came*.

In the same issue of *N. and Q.* a very different echo by Eliot from Greek philosophy is suggested by J. M. Yoklavich in 'Cocktail Party' and Plato's 'Symposium'. In Act I, 3, the 'Unidentified Guest' (Sir Henry Harcourt-Reilly) in the speech beginning 'Ah, but we die to each other daily', parallels the words of Socrates, the 'uninvited guest' in the *Symposium*.

Christie Meyer (*M.L.N.*, Apr.) finds *Some Unnoted Religious Allusions* in Eliot's poem *The Hippopotamus*. In the first part they are to hymns in the Unitarian hymnal 'for Church and Home', in the second to some of those in the hymnal of the Methodist Episcopal Church.

In *Meredith and the 'Cuckoo Song'* (*M.L.N.*, May) J. T. Fain argues that E. E. Ericson wrongly interprets 'verteth', when Adrian in *The Ordeal of Richard Feverel*, in reference to Hippias and Richard, speaks the parody:

Hippy verteth,
Ricky sterteth.
Sing Cuckoo.

Ericson, comparing the later statement that Hippias 'flew about in the very skies verting like any blithe creature of the season', takes the word to mean 'dart about', and is supported by *O.E.D.* Fain claims, less convincingly, that it has more point if given a coarser meaning.

L. R. Mueller in *Theological Dualism and the System in 'Richard Feverel'* (*E.L.H.*, June) argues from an elaborate analysis of the novel that critics are wrong who hold that Meredith meant Sir Austin's System for his son to be regarded as entirely foolish and harmful. Mueller agrees with the reviewer in *The Times* in 1859, who said when *The Ordeal of Richard Feverel* first appeared: 'The

System is arraigned, but it is never tried fairly, its merits or demerits are unsolved to the last.' Nor is Meredith's treatment of the subject consistent throughout.

William Newton discusses *Hardy and the Naturalists: their use of Physiology* (*Mod. Phil.*, Aug.). He begins by quoting some of the conflicting views of critics on Hardy's relation to the French naturalistic school of novelists, headed by Zola. He points out that Hardy's own career as a novelist was almost contemporary with the twenty years between 1871 and 1890 during which this school rose and fell. It emphasized the importance of the 'physiological', the explanation of man's behaviour in terms of his bodily organization. Hardy agreed that novelists should frankly recognize, especially in the relation of the sexes, the physiological basis of life. But he also held that 'the higher passions must ever rank above the inferior—intellectual tendencies above animal, and moral above intellectual—whatever the treatment, realistic or ideal'. He did not accept the naturalists' theory of the mind-body complex. 'It is the proper thing nowadays,' he wrote, 'to attribute to physical causes all the phenomena which people used to call spiritual. But I am not so sure.' Nevertheless, as Newton instances, he emphasizes the physiological fact in sexual attraction differently from the stock motification of most Victorian fiction, especially in his latest novels, *Tess of the D'Urbervilles* and *Jude the Obscure*. But while Zola's point of view is that of a scientist, Hardy's is that of an artist.

Newton further contrasts *Chance as Employed by Hardy and the Naturalists* (*P.Q.*, Apr.). Zola protested against 'les orgies descriptives du romantisme', which included the chance meetings and strange coincidences that figure largely in Hardy's novels. Zola and his followers proclaimed that the methods of experimental science should be applied to the creation of fiction, which was to be 'une page d'une vie humaine'. Hardy, on the other hand, maintained that 'they forget in their insistence on life, and nothing but life, in a plain slice, that a story *must be worth the telling*'. Newton illustrates in detail from the novels of the two schools the development of these opposing concepts. In George Moore he finds a bridge between the naturalists and Hardy. Though instances of chance occur in Zola's novels they 'are artistically untrue, because they run counter to the view of life he was trying to present. . . . But in Hardy such events *are* the overall effect.'

G. W. Sherman calls attention to *Hooper Tolbort's influence on Thomas Hardy* (*N. and Q.*, 23 June). Tolbort was a companion of Hardy in his Dorchester years. He was the nephew of a partner in an engineering firm, and was studying for the Indian Civil Service, into which he passed as head of the list. Sherman suggests that Tolbort interested Hardy in Indian affairs and in the rapid advancement of means of transport and communication, and showed him that 'the world was larger than Wessex'. This is supported by the fact that when Tolbort died in February 1883, Hardy wrote his obituary in the *Dorset Chronicle*, as one who 'lived and studied as if everything in the world were so very much worth while'.

Donald B. Pearce in 'My dear King': *The Dinner Quarrel in Joyce's 'Portrait of the Artist'* (*M. L. N.*, Apr.) quotes from a letter by Miss Lucinda Sharpe of Brisbane, printed in the paper *United Ireland*, 9 January 1892, to confirm the historical truth of Joyce's description of the bitter feelings aroused between Irish men and women by the fall and death of Parnell.

In an entertaining article *Shakisbeard at Finnegans Wake* (*Univ. of Texas Studies in English*, xxx) William Peery seeks to estimate the number of Shakespearian allusions in the *Wake*, though he does not claim to have located them all. He deals with fifty-five passages, divided into three classes: (i) variants on the name of Shakespeare, eight; (ii) variants on titles of his plays, eleven; (iii) quotations, parodies, other allusions, thirty-six. From the nature of the case it is impossible within the limits of a *Y.W.* notice to reproduce any of the details, or Peery's comments on them. Readers will find it of interest to refer to the paper, which was read before the Conference of College Teachers of English.

Vernon Hall, Jr., in *Joyce's Use of Du Ponte and Mozart's 'Don Giovanni'* (*P.M.L.A.*, Mar.) states that Joyce had musical talent, and that Mozart was his favourite composer. Hall proceeds to equate the major characters in *Ulysses* with those in *Don Giovanni*, and warns that Joyce 'is not using the libretto alone. The reader must mentally supply the music or the passages lose much of their richness.'

In an article entitled 'Pygmalion': *Bernard Shaw's Dramatic Theory and Practice* (*P.M.L.A.*, Dec.) Milton Crane deals not only with *Pygmalion* but with *The Devil's Disciple*, *The Doctor's*

Dilemma, and *Man and Superman*. He contends that there has been an exaggerated conception of the element of 'discussion' in Shaw's plays. 'Virtually nowhere in *Pygmalion* do the characters discuss phonetics despite Shaw's specific statement that phonetics is the subject of the play.' Crane claims that Shaw was speaking the truth when in some of his *obiter dicta* he described himself as using a conventional technique, and writing not economic essays but 'plays of life, character and human destiny like those of Shakespeare or Euripides'.

Charles R. Sanders contributes to *P.Q.* (Jan.) an interesting survey of *Lytton Strachey as a Critic of Elizabethan Drama*. Strachey's criticism took chiefly the form of reviews in the *Spectator* of publications between 1904 and 1909 on Elizabethan drama, especially on Shakespeare. Many of these were republished, with very slight changes, in his volume *Books and Characters* (1922), so they represent his fully considered views. Among them the following may be noted.

Strachey was opposed to Archer's and Granville-Barker's plan of a National Theatre, as he disliked institutional authority in any form. He distrusted criticism which discussed plays in terms of the physical features of the stage and the theatre. He objected to actors marring the effect of Shakespeare's verse by 'elocutionary arts and graces'. He attacked Dowden's theory that Shakespeare in his final period was in a serene mood, and maintained that he was 'bored with everything except poetry and poetical drama'.

From 1910 onwards Strachey's writings on Elizabethan drama were more occasional. But shortly before his death in 1931 he was engaged on an unfinished essay on *Othello*. Sanders notes as surprising that Strachey has recorded few opinions about Jonson, akin to his favourite French playwrights. Marlowe he saluted as 'the true Columbus of the Elizabethan age', and in Webster he greeted 'passages of triumphant simplicity'.

Sanders also discusses *Lytton Strachey's Conception of Biography* (*P.M.L.A.*, June). This study was based not only on Strachey's acknowledged works, but on his unsigned reviews in the *Spectator* on which Sanders was given private information. He instances a number of *Lives* of which Strachey disapproved and others, fewer, which he praised. Good biography, he held,

should be based on the facts. It should be art, with judicious selection, good

structure and good style. It should make the subject live again before the eyes of the reader. . . . It must be the product of a free mind, bound only by considerations of impartiality and justice; And as to length it must be either long or short . . . to try to find the halfway ground between them was to court disaster.

In Sanders's view Strachey usually realized his biographical aim, but when he failed, as with Dr. Arnold, Florence Nightingale, and Lord Cromer, he at any rate produced brilliant caricatures.

Marion Witt contributes to *M.L.N.* (June) an interesting article on *Yeats on the Poet Laureateship*. He was one of four poets who, after Tennyson's death on 6 October 1892, was asked by *The Bookman* whether the Laureateship should be continued and on whom it should be conferred. Among the answers in November 1892 was one from Yeats. It was unsigned but a letter from him to John O'Leary, now in the New York Public Library, proves that it was from his pen. He began by saying that the conditions of the office made it impossible for the only two men fitted for it—Swinburne and William Morris. He then suggested that the office should be nationalized.

All the public offices, from the Prime Minister downwards, were once Court officials, but now they are responsible to the nation, and to the nation alone. Surely it is time to transform the Laureateship also. . . . In the old days the imagination of the world would have fared but ill without its kings and nobles. . . . But now no man can say that life displays itself under the best conditions in royalties and nobilities, for refinement and ample life have gone into the highways and byways, and the Laureate should go after them, and be their master of the revels.

If the conditions were not changed, Yeats predicted that Tennyson would be succeeded by 'some unreadable mediocrity', and he probably thought that this was so when Alfred Austin was appointed in 1896.

A. N. Jeffares discusses *Yeats's 'The Gyres': Sources and Symbolism* (*H.L.Q.*, Nov.). The poem was first published in April 1938. To understand the meaning of its title and of its first line, which states its theme, Jeffares refers to Yeats's prose essay, *The Vision* (1925). There 'a gyre is a diagram used to explain the progress of history', which Yeats saw as catastrophic; a gyre was the spiral traced out by a line from the apex of a cone round its sides,

increasing to its fullest expansion in the circle at the base of the imaginary cone. At this stage an opposing gyre began, the movement of history in the reverse direction.

In this cyclic symbolism Jeffares argues that Yeats was influenced by Shelley, and that 'Old Rocky Face' in his poem is to be identified with Ahasuerus the Jew in *Hellas*, a figure standing outside Time. But while Shelley ends optimistically with 'The world's great age begins anew', Yeats closes with a gesture of defiance of the 'growing murderousness of the world'.

G. B. Saul in *Jeffares on Yeats* (M.L.N., Apr.) points out a number of errors in A. N. Jeffares's study of *W. B. Yeats: Man and Poet* (Yale Univ. Press, 1949), and discrepancies between some of his statements and those of J. Hone in his biography of Yeats (Macmillan, 1943).

Donald R. Pearce proffers an interpretation of Yeats's *Last Plays* (E.L.H., Mar.). He considers that these three plays, *The Herne's Egg* (1936), *Purgatory* (1938), and *The Death of Cuchulain* (1938–9) have received too little attention or been dismissed as burlesque pieces. For Pearce they form a trilogy in so far as they represent Yeats's disillusionment and bitter acceptance of what he held to be the defeat of the idealistic Irish movement, its 'desecration by vulgar hands'. He reproduces the summaries of the plots of the three plays by Peter Ure in *Towards a Mythology*, and proceeds to interpret the details in the light of the above conception. But he recognizes that the plays are not simple political allegories. They 'also celebrate the theme of final struggle with God, or Destiny, and man's inevitable defeat'.

F. L. Gwynn in *Hopkins's 'The Windhover': A New Simplification* (M.L.N., June) gives his explanation of a puzzling sonnet. 'Windhover' is the kestrel or small hawk. After speaking in the octave of the bird as hovering, ringing, and gliding Hopkins passes in the sestet to the fire of its dive, for which he finds analogies in the 'polishing of a ploughshare in use and the sparks from embers'.

Warren Weaver in *The Princeton University Library Chronicle* (Autumn) writes on 'Alice's Adventures in Wonderland'—*Its Origin and Its Author*. He tells how C. L. Dodgson, a mathematical Don at Christ Church, Oxford, took the three young daughters of Dean Liddell for a boating expedition on the Isis on a July after-

noon, 1862, and told them a story, which Alice Liddell that evening asked him to write out for her. It took him till nearly Christmas to complete the manuscript, illustrated with his own sketches, then entitled *Alice's Adventures under Ground*. Friends who saw it urged him to publish it in permanent form, and he consented when Tenniel agreed to furnish the illustrations.

Weaver then traces the remarkable subsequent history of the work. Dodgson spent more than two years in rewriting and expanding it into *Alice in Wonderland*, among the additions being 'The Mad Tea-Party' and three of the best-known poems. By the end of June 1865 an edition of 2,000 copies had been issued from the Clarendon Press, but on 3 August Dodgson decided to have them recalled. Weaver shows conclusively that this was due to a protest by Tenniel, who was dissatisfied with the reproduction of his pictures. But about forty-eight copies escaped the recall and they constitute the first printed edition of *Alice in Wonderland*. Also, about 1,900 unbound sheets of this edition were sold to D. Appleton and Co. of New York, who changed the date to 1866, and with their own imprint brought out a second issue of the first edition. The second edition of *Alice*, with less change in the reproduction of the illustrations than might have been expected, followed quickly and thus began its fortunes as a world classic, translated into more than twenty languages. The original manuscript of *Alice's Adventures under Ground*, having been sold at a very high figure in the United States, has in 1948 been generously presented by the Librarian of Congress to the British Museum as a national treasure.

In the remainder of his article Weaver discusses the dual personality of C. L. Dodgson and Lewis Carroll.

In the same number of the Princeton periodical Neilson Abeel wrote on a Cambridge classical don who, like Dodgson, won his widest reputation outside his academic field. Abeel was a devoted admirer of A. E. Housman's poetry, and was thus led to pay a number of summer visits to Cambridge. In September 1935 he wrote to Housman to tell him of this, and how he had made no attempt to call upon him. He received in reply the following characteristic letter dated 4 October 1935. 'My heart always warms to people who do not come to see me, especially Americans, to whom it seems to be more of an effort. . . . If you think this note a reward I shall be pleased.'

XV

BIBLIOGRAPHICA

By HERBERT J. DAVIS

THE outstanding event of 1951¹ was the appearance of the second volume of Sir Walter Greg's *Bibliography of the English Printed Drama to the Restoration*,² the first volume of which had been issued to the Bibliographical Society in 1939; it will be completed in a third volume soon to appear. Volume II continues the description of plays printed after the death of Shakespeare, written before 1642, or printed before 1660, with all later editions published before 1700, together with a list of plays in Latin belonging mainly to the English academic stage, and finally a list of Lost Plays, taken from entries in the Stationers' Register, or from early printed catalogues, records of Court performances, and the notes of later dramatic bibliographers from Langbaine to W. C. Hazlitt. A considerable number of copies of each edition have been examined, and their location given in the chief English and American libraries. Illustrations are also provided in a series of almost fifty collotype plates, including the more picturesque title-pages and frontispieces. Though some slight economies have been effected in binding and finish, the high standards of workmanship of the pre-war volume have in all essentials been maintained.

Another notable work of reference is Michael Sadleir's *Bibliography of XIX Century Fiction*,³ based upon his own collection and prefaced by an amusing and instructive account of his adventures as a collector. The scope is not wholly limited by his tastes as a collector, though no attempt has been made to go beyond his collection in dealing with well-known authors whose works have been adequately recorded. On the other hand, the record of some almost entirely forgotten authors may seem 'over-distended'. The second

¹ For a full account see *A Selective Check List of Bibliographical Scholarship for 1951* in *Studies in Bibliography* (Papers of the Bibl. Socy. of Univ. of Virginia), vol. v, pp. 211–28.

² London Bibl. Soc. pp. xxxiii + 493–1008; plates lxiv–cxiii.

³ Printed for the Author by Cambridge Univ. Press, 2 vols. pp. xxxiii + 398; viii + 195. £12. 12s.

and third sections deal with Yellow Backs, Novelists' Libraries, Standard Novel Series, and collections of Tales. As the number of entries is very large they have been conveniently arranged in one sequence throughout, and both volumes are provided with useful indexes of titles and authors. The numerous illustrations are devoted to bindings, showing the development of publishers' styles and the more lurid features of the Yellow Backs; and particular care has been given to describe the condition of copies with full details of bookplates and presentation copies.

In *The Bibliographical History of Anonyma and Pseudonyma*⁴ Archer Taylor and Frederic Mosher have attempted much more than to provide a useful guide and annotated bibliography of dictionaries and other lists of anonyma and pseudonyma; for the greater part of this volume is devoted to a full historical account of all the attempts that have been made to distinguish between authors with the same name, to discuss the whole problem of Latinized names, and the various uses of pseudonyms, from Jerome down to the great international dictionary, *Theatrum anonymorum et pseudonymorum*, published in 1708 by Placcius and his collaborators.

Although bibliographies of scientific subjects⁵ strictly find no place in a year-book of English studies, yet there can be no question of the importance for the literary student of the bibliography of *John Ray*⁶ by Geoffrey Keynes. For even if his reputation is chiefly due to his work as a field botanist, he was also a theologian and a philologist, whose *Collection of English Proverbs*, first published in 1670 and much enlarged in 1678, though he himself spoke of it modestly as 'a toy and a trifle not worth the owning' is still, as Keynes says, regarded as invaluable for the study of dialect and folklore. And he quotes Skeat, who rearranged and edited it for the English Dialect Society in 1874, as saying of his later *Collection of English Words*, 1674, that 'Ray's is the most important book ever published on the subject of English dialects with the sole exception

⁴ Chicago Univ. Press. pp. xi + 288. \$12.50.

⁵ J. F. Fulton devoted his lectures as Rosenbach Fellow in Bibliography to *The Great Medical Bibliographers* from Galen and Gesner, a pioneer in bibliographical description, down to Osler and Geoffrey Keynes. (Univ. of Pennsylvania Press and O.U.P. pp. xv + 107. \$4.00. 32s.)

⁶ Faber. pp. xv + 163. 50s.

of such publications as belong to the present century'. The volume is generously illustrated with reproductions of title-pages, which take the place of quasi-facsimile transcriptions, and full information is given about the history of the publication of each item, with references from Ray's correspondence, and Birch's *History of the Royal Society*, 1756, and Canon Raven's *Life*, 1942.

Similarly W. R. Lefanu's *Bio-bibliography of Edward Jenner*,⁷ itself a most important contribution to medical history, contains a complete list of Jenner's Letters, which are not of scientific interest only, his miscellaneous writings, including extracts from his Journals, and a list of his Verses—mainly epigrams and occasional impromptus—some existing only in manuscript, sixteen printed in Baron's *Life of Jenner*, and twenty in a unique copy of *Poems*, lacking a title, which is in the Alderman Library of the University of Virginia.

The first volume of *The Stevenson Library*,⁸ compiled by George L. McKay, is the beginning of a catalogue of the Beinecke Collection of Writings by and about Robert Louis Stevenson, which began with the purchase of a few items in the Jerome Kern sale in 1929, and has now been presented to Yale University Library. It is particularly rich in proof copies, trial copies, and association copies, books from Stevenson's library, inscribed or annotated, together with some manuscripts and autograph letters of great importance. Part I is concerned with the printed books, pamphlets, broadsides, and includes full technical descriptions also of *Talking Book Records* produced solely for the use of the blind. It is particularly valuable in that it includes the numerous translations of the most popular books. Without the help of the great collector it would have been almost impossible to compile a catalogue of such completeness.

In the same way Allan Wade's admirable *Bibliography of the Writings of W. B. Yeats*⁹ owes much to Quinn's collection of Yeats, with his autograph notes in the early American editions. He was able to use also A. J. A. Symons's *Bibliography of First Editions* (1924) and Roth's *Catalogue of English and American First Edi-*

⁷ Harvey & Blythe. pp. xx + 176. 84s.

⁸ Yale Univ. Press. vol. i, pp. xviii + 370. \$10.00.

⁹ Rupert Hart-Davis. pp. 390. 63s.

tions (1939). He has added mention of all subsequent editions in which alterations and revisions are to be found and 'aimed at making it possible to trace the progress of Yeats's writings from their earliest appearances to the final state of the poems in the edition of 1949. Part II is devoted to books and periodicals edited by Yeats, or containing some contribution from him, whether introductions or letters. Part III lists his contributions to periodicals and Part IV translations with appendixes on the Cuala Press, giving an account of his editorial work from 1903 to 1939 for the Press.

Some who read and write books may be interested in two volumes which are concerned with their production and illustration. In *The Making of Books*¹⁰ Sean Jennett gives an account of the technique of printing and binding with a survey of the developments that have taken place from the beginnings until the present day, together with a description of the processes now used in all sorts of illustrations. The second part on 'The Design of Books' discusses the development of type design and the use and arrangement of type and the designing of end-papers, bindings, and jackets. *Printers' Progress 1851–1951*¹¹ by Charles Rosner offers a comparative survey of the craft of printing and book illustration in a series of 120 plates reproducing examples of letterpress and engravings from the year 1851, followed by a series showing the variety of half-tones, line-blocks, and colour processes in use today.

The *Library*¹² contained the following articles:

Booksellers' Trade Sales, 1718–1768 by Cyprian Blagden gives a fascinating glimpse of the development of publishing, with its account of the regular auctioning of shares in the copyright of profitable books, though most of the items are not of any literary interest, but things like dictionaries, textbooks, &c.

The Authorship of The Whole Duty of Man is now finally settled by Paul Elmen and shown to be without question the work of Richard Allestree, the friend of Dr. Fell, Bishop of Oxford.

In a note on Thomas Bennett, Strickland Gibson draws attention to his *Essay on the Thirty Nine Articles of Religion*, 1715, where typographical data are offered (perhaps for the first time) as clues to

¹⁰ Faber. pp. 474. 42s.

¹¹ The Sylvan Press. pp. 119 (with illus. and facsimis.). 42s.

¹² Library. Fifth Ser. v, no. 4; vi, nos. 1–3. O.U.P.

the order of editions. A review article by A. F. Allison and D. M. Rogers provides an important bibliographical supplement to A. C. Southern's *Elizabethan Recusant Prose, 1559–1582* (see *Y.W.* xxxi. 96–98).

An attempt was made by the writer of this article to show what information could be drawn from a study of *Bowyer's Paper Stock Ledger*, now in the Bodleian. Though the accounts are not always completed, the number of copies printed on ordinary paper or on fine paper is generally given, and some of the dates of delivery to the binder or the publisher; and interesting details are sometimes available where a book is being printed by several different printers.

In his paper on the 1631 Quarto of Henry Chettle's *The Tragedy of Hoffman*, which he had edited for the Malone Society, Harold Jenkins draws attention to the most unusual Dedication, signed by the publisher Hugh Perry, and so frequently corrected by him while the book was going through the press that it appears in five different states.

William B. Todd's *Bibliographical History of Burke's 'Reflections'* provides entirely new information about the cancels and variants in the early impressions of the book, prior to the 'third edition', and from a study of press-figures works out a detailed plan of the printing of 5,500 copies from 15 October until 16 November 1790.

E. St. John Brooks gives an account of the two manuscripts of *Piers Plowman* in Trinity College, Dublin, one probably from Archbishop Ussher's library acquired in 1661; the other, first mentioned in Lyon's Catalogue of 1745, with the memorandum about the parentage of the author of *Piers Plowman* and a copy of some monastic annals on the last sheet, which may indicate that the manuscript came from the priory of Abergavenny, and that it was written about 1400.

Malcolm Letts shows that Wynkyn de Worde's woodcuts for the 1499 edition of Mandeville's *Travels* are mainly taken from a German translation, printed in Augsburg in 1482, reappearing in East's edition of 1568 and thence passing into all English editions down to 1932.

Charles C. Butterworth describes the obscure editions in English

between 1534 and 1545 of Savonarola's *Expositions of the Fifty-first and Thirty-first Psalms* which are frequently bound up with early Primers.

G. K. Hunter discusses the different ways of marking *Sententiae* in Elizabethan printed books, and concludes that with the exception of Jonson, Chapman, and Marston, these different indications were probably used according to the varying practices of different compositors and printing-houses.

The *Papers of the Bibliographical Society of America*¹³ contain Allan H. Stevenson's comments on Heawood's *Watermarks* and indicate some of the further investigations necessary for the study of seventeenth- and eighteenth-century paper. A lively account is given by Donald Wing of his experiences with librarians and collectors during the making of the *Short Title Catalogue, 1640–1700*. Mrs. Donald Hyde, the present owner of the most important private Johnson collection, traces the history of the Johnson Papers with special reference to the sales in which they appeared from the dispersal of the library of James Boswell, Jr., in May 1825 to the Newton sale in 1941. This latter sale was the beginning of the present Hyde collection, now containing a large number of Johnson manuscripts and letters from the Malahide and Fettercairn papers and from the collection of R. B. Adam.

Sir Walter Greg's article on the printing of Shakespeare's *Troilus and Cressida* in the First Folio describes the reason for the difficulty and delay caused in obtaining the text, and developing evidence that seems to show that the play was printed from a manuscript not used by the publishers of the Quarto text.

The fourth volume of *Studies in Bibliography*¹⁴ to come from the Bibliographical Society of the University of Virginia again prints important papers read before the English Institute at New York in September 1950. G. I. Duthie's paper on the text of *Romeo and Juliet* discusses the nature of the copy for Q2, suggesting that at some points it consists of leaves of Q1 corrected by comparison with an authentic manuscript probably in Shakespeare's hand, and at other points with a transcription of the same manuscript. He believes Q1 to be a memorially transmitted text, accepting Hoppé's

¹³ Vol. 45. New York. \$3.00.

¹⁴ Charlottesville, Virginia; Quaritch. \$6.00.

theory that the reporter was perhaps recently acquainted with an abridged version of the play. He then considers some problems of an editor who is preparing a modern spelling edition.

James G. McManaway discusses some interesting problems connected with the two issues of Daniel's *Civil Wars*, 1595, and suggests that John Windet was probably the printer called in shortly afterwards to print the 'Fift Booke', while the 'Fyft Booke' and the leaf of 'Faults Escaped' were printed by James Roberts in 1599.

William B. Todd's paper on *Bibliography and the Editorial Problem in the Eighteenth Century* is intended in the first place to show how much more work remains to be done in distinguishing between the multiple editions of many standard works even of authors like Pope, Johnson, and Chesterfield, in spite of the standard bibliographies, and that evidence for this is available in the press-figures; and, secondly, to suggest a new technique which may be used with excellent results for establishing the priority of editions, once they have been accurately differentiated by collating them with the long extracts to be found in the earliest reviews.

In his examination of *Some Bibliographical Irregularities in the Shakespeare Fourth Folio* Giles E. Dawson has discovered that several sheets were reprinted, probably about 1700, to make up for those which had been printed short; these sheets are immediately recognizable from the fact that they were printed without the usual side and foot rules.

George B. Pace discusses the variant readings of the best manuscripts of Chaucer's *Lak of Stedfastnesse* in the light of a new discovery of an eighteenth-century transcription of the burnt Cotton MS., Otho A. XVIII, and makes a fresh analysis of the relationship of the manuscripts in order to arrive at an established text.

Maurice Kelley attempts to date Milton's notes on Machiavelli's *Discorsi* between 5 November 1651 and 13 February 1652, since the handwriting of the two amanuenses is the same as that of his letters written to Mylius between these dates, preserved in the Oldenburg archives, and since these two hands appear in conjunction at no other time.

Allan H. Stevenson gives a very clear and well-illustrated account of *Twin Watermarks* and their bibliographical uses and applications, and has succeeded in his purpose 'to rid watermarks of one besetting ambiguity'—though we may be alarmed at the complica-

tion of his 'ten points of difference', which must be understood in order to train the eye to use this kind of evidence safely.

The third part of Volume I of *Transactions of the Cambridge Bibliographical Society*¹⁵ contains an article by C. E. Wright on the *Dispersal of the Monastic Libraries and the Beginnings of Anglo-Saxon Studies*. He refers to Leland's appeal to Cromwell in 1536 and to Bale's complaints to Archbishop Parker of the loss of our libraries. Parker appealed to the Privy Council in 1568 and himself gathered many manuscripts together, of which there are three groups in Cambridge, at Corpus, Trinity College, and in the University Library. The important point is made that he wanted the manuscripts because of his interest in the history of the primitive Church in Britain, and his hope of finding principles for building up the idea of an English Church. Some useful reproductions of autographs are supplied, which are helpful in establishing the authorship of the marginal annotations in these manuscripts.

John Crow contributed a remarkable paper on Thomas Goad and *The Dolefull Euen-Song*, the result of a careful examination of twenty-two copies in order to trace the whole history of the printing operation by using the evidence of the running titles and the many variants in the different formes. It is an elaborate story and requires a complicated machinery to establish all the details; for as the author modestly puts it—'The printing of the *Dolefull Euen-Song* seems to exemplify a splendid number of the obstacles a manuscript might have to surmount before it could become a printed text.'

Walter J. Ong S.J. gives an account of *The Art of Rhetorick Plainly Set Forth* (1681) which was ascribed to T. Hobbes. It was in fact a reprint of an English adaptation of Talon's *Rhetorica*, done originally by Dudley Fenner, the well-known Puritan divine and Ramist from Peterhouse. The *Rhetorica* had appeared in over fifty editions by the middle of the seventeenth century. Fenner's English version, appearing first in 1584, was reprinted with his name in 1588. In 1651 and 1681 it was republished in a volume together with *A Briefe of the Art of Rhetorick*, a summary of Aristotle, which in its original Latin form was the work of Hobbes. The ascription raises the interesting question whether Hobbes was

¹⁵ Bowes & Bowes, Cambridge.

in fact a Ramist, and a further discussion is promised in another paper.

The Cambridge Bibliographical Society issued also the first of a series of monographs—*The First Editions of William Mason*¹⁶ by Philip Gaskell, in which, following the method of A. T. Hazen's *Bibliography of the Strawberry Hill Press*, he has given in addition to the usual collations and description of copies interesting comments on each item taken from letters between Mason and his friends. Dates of publication and prices are provided and notes are added on later editions, and on the variants in different issues and states.

*T.L.S.*¹⁷ contained accounts of the many book exhibitions arranged during the year of the Festival: by the National Book League, by the Friends of the National Libraries at the British Museum, by the Stationers' Company, by the University Libraries, and by the Grolier Club at New York. There were articles on the Evelyn collection at Christ Church, Oxford; on the Library of the Royal College of Surgeons, described by W. R. Lefanu in the Thomas Vicary lecture; on the Shelley-Rolls gift to the Bodleian with some detail of Shelley's Notebooks; and on the collection of Carroll A. Wilson of New York, rich in English as well as American authors of the nineteenth century. There was correspondence about individual books—the Carbery copy of Milton's *Eikonoklastes*, the Bodleian copy with manuscript additions of Andrew Marvell's *Poems* (1681) and the two title pages of Newton's *Principia*—and about eighteenth-century printers' ornaments and their reliability as evidence.

The *Bodleian Library Record*¹⁸ contained an account of the library of John Selden, with a list of literary manuscripts in the catalogue of his library, which cannot be identified with items received by the Bodleian in 1659 and a list of miscellaneous manuscripts in the catalogue, acquired in 1947, including such items as '222. ms. John Lydgate; 236. ms. An old Chaucer; 287. ms. Chaucer fol.; 331. a sermon by Dr Donne; 369. Glanvile in manuscript. 4to.' I. G. Philip's account of Thomas Hearne as a publisher provides interesting details of his difficulties in employing the University's printers, who had evidently a very limited supply of type available

¹⁶ Bowes & Bowes, Cambridge. 10s.

¹⁷ *T.L.S.* vol. 1951.

¹⁸ *Bodleian Library Record*, vol. iii, nos. 31–33.

for his books, so that he is very strict about proofs, pointing out to his authors that 'All things must be rightly adjusted before I begin to print. Proof sheets will not be sent abroad.' C. Kirchberger describes *Bodleian MSS relating to the spiritual life* (1500–1750) in the Rawlinson collection, many of which have on the flyleaf 'Dr. Keith's mystical Library' or 'from Dr. Keith's mystical MSS.'

In the *Harvard Library Bulletin*¹⁹ A. E. Gallatin, who published Bibliographical Notes on Sir Max Beerbohm in 1944, has now, with L. M. Oliver, completed a bibliography of the collected and the separately printed works together with lists of Harvard's holdings of manuscripts, typescript letters, and association copies; and they have solved some of the vexed problems such as: Which was really the first edition of *The Happy Hypocrite*?

The following are among the more remarkable accessions of the year:

To the Bodleian:²⁰ Traherne MSS.: four volumes, purchased from Dobell, consisting of (1) Poems and Commonplace Book; (2) Centuries of Meditations; (3) The Devotions; (4) Notebook of Philip Traherne, containing some of his brother's poems. A book from Swift's library, *Virgillii Poemata* (H. Steph. 1599), which had belonged to his grandfather, the Rev. Thomas Swift, with an inscription in Jonathan Swift's hand and an interesting note at the end by Deane Swift of Goodrich. A manuscript volume containing a manual of natural history, compiled by George Crabbe.

To the Houghton Library,²¹ Harvard University: Ben Jonson's copy of the *Marmora Arundelliana*, 1628, with his signature, motto, and autograph Latin verses to Selden. The Marquess of Bute's great collection of broadsides, consisting of 500 pieces from 1560 to 1748, the majority of which, both in prose and verse, are otherwise unrecorded. Further manuscript letters of Gay, Pope, and Christopher Anstey; R. B. Sheridan's manuscript *Alterations of the scenes between beggar and player in the 'Beggar's Opera'*, and Allan Ramsay's autograph of *Epistle to Mr. John Gay*. In the nineteenth century, an important collection of miscellaneous letters from Crabbe, Dickens, J. S. Mill, William Morris, and others.

¹⁹ *Harvard Library Bulletin*, vol. v, pp. 77–93; 221–41; 338–61.

²⁰ *Bodleian Library Record*, vol. iii, no. 32.

²¹ *Houghton Library Report*, 1950–1.

To the Yale University Library,²² the R. L. Stevenson collection from E. J. Beinecke, which has already been described; and a large collection of 500 broadside ballads, and important additions to eighteenth-century newspapers. The *Boke of St. Albans*, attributed to Dame Juliana Berners, 1486, together with two copies of the 1496 edition; the second issue of the first edition of Puttenham's *Arte of English Poesie*, and three variant copies of Suckling's *Fragmenta Aurea*.

Among the manuscripts sold by auction were a holograph document signed by Jonathan Swift (28 July 1732) making over the rights in *Several Scattered papers in prose and verse* to Matthew Pilkington, £145; a letter of Goldsmith (c. 16 Mar. 1773) to Joseph Cradock concerning *She Stoops to Conquer*, £500; a letter of Samuel Johnson (12 Apr. 1784) to Mr. Nichols enclosing a plan of a new edition of *Ignoramus*, a Latin comedy, £120; a letter of Boswell (8 July 1784), £65; 'To thee lov'd with thy gladsome plains', a holograph poem of two stanzas by Burns, £22; an autograph manuscript of 'Oscar of Alva' by Byron (stanzas 35–42), £30; a letter of Shelley to T. J. Hogg (June 1811) quoting his own poetry, £180; a letter of Charles Lamb to William Hone (undated), £30; Scott's 'William and Helen', an autograph ballad, £80; Bailey (Benjamin), *Reminiscences of John Keats* in the form of a holograph draft letter to Richard Monckton Milnes (7 May 1849), fifty pages. With other material, £280; eight autograph letters of Sarah Coleridge (1849–51) to B. Bailey concerning the editing of her father's works, £30; forty autograph letters of Dante Gabriel Rossetti (1861–73), £68; eight autograph letters of Rossetti (1864–77), £34; forty-three letters of Ruskin (1883–6) to William Roffe, the engraver, relating to the engraving plates for Kate Greenaway and himself, £32; C. L. Dodgson, seventy-two autograph letters and an unpublished ballad for the Marionette Theatre, &c. (1863–97), £360; a considerable collection of letters and manuscripts of Grant Allen, Conan Doyle, Rudyard Kipling, Andrew Lang, Edward Lear, Stanley Weyman, and W. B. Yeats (Sotheby, 12, 13 Feb.); twelve letters of Oscar Wilde, £91; eighteen letters of Henry James (1883–1914), £48; Conan Doyle's 'His last bow, an epilogue of Sherlock Holmes', holograph manuscript (7 Mar. 1917), £90.

²² *Yale Library Gazette*, vol. xxvi.

Among the printed books sold by auction were *The Boke named the Royall* (tr. by Caxton) (Pynson, 1507), £540; *The floure of the commaundementes of God*, tr. by A. Chertsey (1510), £430; Plutarch's *Lives*, tr. by Thomas North (1579), £240; three presentation copies of works by John Florio: *Florios second frutes* (1591), £400; *A worlde of wordes* (1598) with an autograph sonnet by the author, £360; *Queen Annas new world of words* (1611), £42; Homer: *Twelve booke of his Iliads*, tr. by George Chapman (c. 1610), £110; Donne's *Pseudo-Martyr* (1610), presentation copy with an autograph letter, £450; Drayton's *Muses Elizium* (1630), £60; the second folio of Shakespeare (1632), £110; the third folio, second issue (1664), £320; John Taylor's *The old, old, very old man* (1635), £51; *Justa Edouardo King naufrago ab amicis moerentibus* (1638), £230; Milton's *Areopagitica* (1644), £235; Newcastle (Margaret), Duchess of, her *Nature's pictures* (1656), £28; *Orations*, (1662), £32; *Philosophical letters* (1664), £22; *Poems and phancies* (1668), £19; Thomas Duffet's *Empress of Morocco*, a farce (1674), £26; Henry Fielding, *Miscellanies*, 3 vols. (1743), large paper, £18; *History of Tom Jones*, 6 vols. (1749), £19; Moxon's *Mechanick Exercises*, vol. 2 only (1683), £75; Boswell's *Dorando, a Spanish tale* (1767), with *Memorial for John Donaldson, one of the publishers of the Edinburgh Advertiser* (1767), an unknown work, £180; Burns's *Poems* (Kilmarnock, 1786), £750; *Lyrical Ballads* first edition (1798), £30; second issue, £24; Shelley's *Laon and Cythna* (1818), £60; and *The Cenci* (1819), £70; Charlotte Brontë's *Jane Eyre* (1847), first edition with thirty-three pages of advertisements, original cloth, £155; Thoreau's *Walden*, first edition (1854), presentation copy with two pages of autograph manuscript, £480; Kipling's *Schoolboy lyrics* (1881), £130; a collection of works by or relating to W. B. Yeats (Sotheby, 22-24 Jan.).

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